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ABSTRACT

This project examines the here and now of urbanization and the historical growth of urbanization in Canada. In both cases the basic research problem is: What does a person need to know about a community in order to live successfully as a citizen of that community? A second point of focus is: What types of socialization are needed when a person finds changes in his current community or when he moves to a new community? In order to understand these questions, the project encourages the high school student to look at elaborating sociocultural systems whose variance may be in the character of their organization and to examine the complex network of signs and symbols existing within and without these various social organizations. The report includes process reports of the various groups that compose the team of researchers for the project. The rest of the report deals with materials and teaching strategies developed to help students form a basis for comparative analysis of rural-urban communities. (FDI)

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A Study of Urban Rural Transition Processes and Materials

June 1972

Western Curriculum Project on Canada Studies

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P R O J E C T S U R T

A STUDY OF URBAN-RURAL TRANSITION

Alberta - Edmonton, Westlock.

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The financial contribution of the Canada Studies Foundation, the Alberta Human Resources Research Council, the Alberta Teachers' Association, the British Columbia Teachers' Federation, the Saskatchewan Teachers' Federation, the Faculty of Education of the University of Saskatchewan, the Faculty of Education of the University of Alberta, the Manitoba Teachers' Society and the Manitoba Department of Youth and Education is also gratefully acknowledged. Without the impetus provided by the above and without the cooperative nature of their contributions, neither Project Canada West nor S.U.R.T. would be possible.

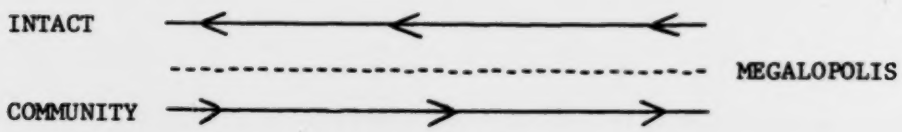
PROJECT SURT

II. INTRODUCTION AND OVERVIEW

The three important concepts guiding this research are: systems, variation and tradition. Each community is observed (a) as a complete system, (b) with a view to identifying the variations of the cultural components within the system and (c) with a view to identifying those patterns of behaviour that appear to be most static and regular. In observing a community it is necessary to identify the boundaries of the system and to establish the openess or closedness of the boundaries. Within the boundaries, it is necessary to identify and examine the variations in behaviour which occur. The variation may be associated with societal roles, e.g. male and female, or it may be associated with permissive variation between peers. In addition to the varieties of behaviour which are observed, it is also necessary to observe those behaviours which appear to be traditional and static. These behaviours are those that appear to maintain a regularity in time, space and persons.

The basic research problem becomes: What does one need to know about a community to live successfully as a citizen in that community? And how does a person adapt to successful living in a different community? This question is one that is faced by most people who migrate from rural Canada to urban Canada or from urban Canada to rural Canada.

Urbanization in this report may be characterized by a continuum which proceeds from an intact community to a megalopolis and upon which movement is in two directions:



Urbanization may be viewed in at least two ways: The multiplication of points of concentration and the increase in the size of existing concentrations. Urbanization is the change from an intact community to a conglomerate of many communities and social organizations. Urbanization is also the process of individuals moving from an intact community to the larger concentration of people - the city. A continuum of the degrees of urbanization may begin with a small intact community and move through communities of larger sizes to the megalopolis. Urbanization is also the movement of people from a megalopolis to a smaller community.

These aspects of urbanization are examined by the Westlock and Archbishop MacDonald group. Urbanization as an historical phenomena is also considered by the M.E. Lazerte and the Faculty of Education of the University of Alberta group, who have searched the Alberta Archives for documentary proof of urbanization over a period of time. This project then examines the "here and now" of urbanization and the historical growth of urbanization. In both cases we start from the basic question: What does a person need to know about a

community in order to live successfully as a citizen of that community?

In effect we are speaking of urbanization from the viewpoint of socialization. What types of socialization are needed when a person finds changes in his current community or when he moves to a new community?

In one sense urbanization may be viewed as a change in an existing community. An increase in population density or a change in social class structure, politics, educational organizations, technology or a host of other cultural variables may vitally alter the characteristics of a community. When these changes occur it is necessary for the residents of the community to re-socialize or adapt as social entities in the new culture of the community.

In another sense urbanization may be viewed as migration. The migration from one point on the urban continuum to another point is perhaps the greatest continuing process of socialization in Canada. The many people who have been socialized to one set of cultural patterns, including the values, abilities, knowledge and motivations necessary and appropriate for membership in their society, but are at an increasing rate finding themselves in another society which asks for different behaviour and values for membership. A move from one point on the urban continuum to another point demands that new styles of life be learned. What we examine is the socialization of Canadians who are mobile with respect to the rural-urban continuum. In S.U.R.T. we are not interested in focussing on size nor on proportion, although size <u>may</u> serve as a criterion for selecting the variety of <u>displays</u> (our communities varying in size). We are not so much interested in urbanization as we are, at least in part, in urbanism or more accurately in complexions of urbanism ("urbanism" defined at least for the moment as <u>a way of life</u> in a city).

We are more moved to be concerned that students look at elaborating socio-cultural systems whose variance may well be in the character of their organization. It is suggested that in an elaborating social organization, the dynamic relationships of the components (which themselves are elaborating sub-systems) are found in the on-going communicative network. (Note: in a "mechanistic organization", the linkage is in "energy"; in an "elaborating social organization", the linkage is in "communication"). The variance between or among displays (i.e. variance among communities) we feel lies in the complexion of this communication network ... <u>a network of signs and symbols</u>. This network should be seen in terms of the dynamics <u>within</u> and <u>without</u> (systematic openness).

What does this suggest?

The above suggests that we are interested in the following kinds of things:

1. We are interested in interpersonal perceptions: e.g. how rural Joe and rural Peggy perceive a variety of communities (their own included); how urban John perceives a variety of communities, etc.

2. We are interested in what rural Joe and urban John value in a variety of communities.

4.

3. We are interested in what Joe and John have done or do in order to operationalize their wants.

4. We are interested in contacts (symbolic interaction) of rural Joe with urban John, etc.

III. PROCESS REPORTS

PROCESS REPORT OF S.U.R.T. - WESTLOCK GROUP

Group Members: Cindy Chodan, Neil O'Shaughnessy, Don Truckey

Outline

1. Examples of urban-rural transitions on the continuum:
    - A. Rural-urban
    - B. Urban-rural
2. Objectives of S.U.R.T.
3. Make-up of S.U.R.T.
4. Westlock's involvement in S.U.R.T. - History
    - A. Beginning of Westlock's involvement in May 1971
    - B. June Conference
    - C. Jersch Production
    - D. Fauque Production
    - E. Services Production
    - F. Recreation Production
    - G. Peggy in Transition
5. General summary of problems and possible solutions
    - A. Sound
    - B. Photography
    - C. General
6. Benefits derived from our association with S.U.R.T.

1A. The Greyhound pulled into Megalopolis bus depot just as the thunderhead from the west was approaching the city.

The depot was empty, except for a few old drunks leaning by the rusty, grey lockers and a frail elderly lady mopping up the floors. Off to one side were two security officers contemplating the day's events and the long night ahead. All in all, it was not quite what Joe Rural had expected to see. Joe, straight out of Hamlitt Junior-Senior High School, was coming to Megalopolis City looking for "money, opportunity and excitement". Joe took his gear and headed down the street in search of a place to begin his new life.

Joe Rural had been bored with the dull life he lived as a part-time clerk in his father's general store back home and as soon as school was over he caught the first bus to Megalopolis City. He had heard about all the jobs available and, with any luck, he could work as a junior executive or file clerk with Urban Investments Limited, or some other large corporation. Soon he would be living in one of those high-rise apartments, dating beautiful women and watching the money roll in from his stock investments. After all, he had handled a lot of money at his father's general store and he was the best accounting student in his class.

Joe's first night in the city was spent in a poorly kept downtown hotel room that afforded him little opportunity to get a good night's sleep. He was unaccustomed to the traffic noise outside and a flashing neon light shone past the blind on his window. After his restless night, however, Joe was ready to start his job hunting.

With his Sunday best on, Joe headed out for Urban Investments Limited. On the way he marvelled at the buildings and the endless streams of cars and people that passed by him. The hustle and bustle of the city intrigued him no end. There was so much to see and do, but even Joe could begin to sense the unfriendly atmosphere around him. Three times he asked passers-by for directions and three times he was rudely ignored, except for a queer look that each of them cast his way. It was such a change from Hamlitt, where Joe knew everybody and everybody knew Joe, or at least his father.

Finally he arrived at the 30-some story Urban Investments Limited skyscraper. Here things seemed a little different. The people were better dressed and did not look nearly so forlorn as those in the downtown area. There was even a little room for grass and some shrubs. With this enlightened viewpoint, Joe walked shyly into the offices of the multi-million dollar business that he hoped would help him shape his future of "money, opportunity and excitement".

"Yes, sir, may I help you?". Joe could hardly believe his ears. It was the first time someone had spoken to him all day with a friendly attitude. "Oh, yes, I would like to apply for a job with this here company. I was hoping to become a junior executive or at least a file clerk". Barely supressing an indulgent laugh, she referred him to the "Job Placements" department. His cowboy boots banging heavily on the polished tiles, Joe crossed the office in search of the Jobs Department. Half a dozen secretaries later Joe was granted an interview with the manager in charge of hiring employees. One quick look by the manager and Joe felt as though he were out on the street

again with people's looks saying, "Who do you think you are? Why don't you go back to where you belong?". Begrudgingly, Joe was given an application for Casual Employment. But this wasn't what Joe wanted at all. He wanted to work here full time and build a future for himself. After all, he was no common Joe coming off the street looking for a labourer's job. He had a high-school diploma and his dad always said he had a good head on his shoulders.

Joe filled out the form anyway. In fact, he had to fill it out three times. He was told that he would be contacted in the near future and told whether he was accepted or not.

On the way out, past the giggling secretaries, one of whom jokingly winked at him, Joe was feeling about as low as you can get. "Maybe the city isn't all that it's cracked up to be", thought Joe. "It certainly isn't what I expected".

By the time Joe arrived back at his hotel he was ready to get a bite to eat and hit the sack. His chicken sandwich was greasy and the coffee was something else again. Joe was beginning to miss the meals he got at home. As always, the people kept to themselves and the attempts at conversation that Joe made went unheeded, except for that glance that had become so commonplace now. Joe quietly finished his sandwich and left for his room.

The next morning Joe was awakened early from his restless sleep by a suffocating smell filtering into his room. The air was thick with the stench of smoke, exhaust and garbage. Even with this bad start, Joe was looking forward to catching a bus and seeing what the city had to offer.

A quick breakfast and Joe was set to see the sights of Megalopolis City. Even this early in the day, the downtown streets were full of people moving quickly by him to destinations unknown. This time Joe made no attempt to say hello, or even to ask directions.

Joe soon realized why the odor in his room had been so strong this morning. It seems that there was a garbagemen's strike and the alleys were overflowing with the refuse of the city's multitudes. According to one of the daily papers, the last strike lasted over three weeks. Joe was beginning almost to admire the urbanites who could endure such hardships.

Joe Rural, feeling a little confused and very down-hearted with the whole situation, took a bus to Richman's Heights on the far side of town. Now there was living at its best - beautiful homes with big cars out front and luxurious gardens and lawns. This was more what Joe had in mind. This was the city he had always heard of; not like the downtown area with its dirt and garbage and misplaced souls wandering the streets.

After a week had gone by there was still no word from Urban Investments Limited. Money was becoming a problem and Joe was starting to think more and more of his hometown and what he was missing. The empty feeling of loneliness he had was very hard to explain. Joe could not understand how he could be lonely with all the thousands of people around all the time. Joe's dreams of money and excitement did not seem quite so real any more.

But wait! Joe had been accepted to work for Urban Investments Limited. At $1.85 an hour, Joe started work at their warehouse, packing various merchandise for distribution to points all over the world. Just think, "Mr. Joseph Rural, head of 'Rural's Trucking and Van Lines'". Joe was no longer an impatient farm boy. He realized that his ideas of starting as an executive were way out of line. You have to start at the bottom and, after a couple of months you are promoted to an executive position.

Joe reported for his job well ahead of time the next day and he even met a couple of guys while waiting for the foreman to show up. Things were beginning to look better for ambitious Joe.

But six weeks later Joe was still working down at the warehouse. There had been no word from the head office about his promotion.

Joe's daily routine was now a ritual. Get up at 7:00 a.m., shave, have breakfast, catch the 8:00 a.m. bus, work four hours, eat lunch of sandwiches and coffee, and eventually leave for home about 5:00 p.m. As for his evenings, they were not filled with beautiful women and luxurious living, as he had envisioned. Things weren't going quite as planned.

A couple of weeks later, it was rumoured that 15 men would be laid off at the warehouse. For once, Joe got a good break and was told by the foreman that his hard work had paid off and he would not be one of the men to lose their jobs. As a matter of fact, the foreman told Joe that the company was looking for a junior file clerk and he suggested that Joe apply for the position.

Four months had passed by since Joe arrived in Megalopolis City looking for "money, opportunity and excitement". Instead he was still a junior file clerk and drawing a lowly salary of eighty bucks a week. No wine, no women and certainly nothing to sing about.

Mr. Joe Rural is now a "successfully" transplanted urbanite. Ten years as a file clerk is not a bad record for anybody. He pays his taxes, lives in a modest apartment and is a staunch union supporter. Joe is now just like the rest of them and he is satisfied with what he has got.

As for the "money, opportunity and excitement" - that dream is all in the past. That dream is for silly country hicks and not for Joe. Not for good old Joe Rural ...

1B. A mountainous thunderhead was building up in the west by the time John Urban cleared the rush hour traffic of Megalopolis City and struck out down Highway #1 towards his new job in Hamlitt, 350 miles away. It was a dark and stormy night when he arrived. John located the hotel easily by the herd of cars around the bar entrance; indeed, he mused to himself, like a herd of cattle around a watering hole. The hotel manager barely suppressed an indulgent laugh when he inquired if there were any vacant rooms, so he quickly took the key, found his room and hit the sack.

The bright sun wakened John earlier than he had wanted to get up, but he rose to the occasion and lept out of bed. The storm had passed and the gravel streets were dry, but John noticed that the main street was still completely empty at 7:45 a.m. Odd, he thought, that no one was up yet. This bothered him for the sole reason that he was feeling uncomfortably empty in the stomach and was without any idea as to how to procure breakfast. A quick survey of the main street in his GTO revealed no eating establishment open, in fact nothing was open, the street was deserted. John finally had to drive two miles out of the small town to the gas station on the highway before he could relieve his hunger at the small restaurant he found there. It was full of noisy truckers, all of them passing on the way to somewhere else, but the meal restored him and readied him for his first day at his new job: he was the new principal of Hamlitt Junior-Senior High School.

Formal introduction to the staff members was made during the morning, as they filtered in one or two at a dime during breaks in their first-day-of-school duties. John counted fourteen of them, plus himself, that made fifteen teachers for the 256 students. Student-teacher ratios, schedules and time-tables raced through his head, but his attention was diverted abruptly when She walked in. "What is a beautiful lady like her doing in a place like this?", thought John, and that is exactly what he asked her when he was introduced. It is funny how well a corny line like that could work in most city bars, but John got a rude awakening when she, Shirley something-or-other, curtly reminded him where he was and what their relationship was, secretary and principal. John shrugged it off and continued talking with the other teachers, but found he did not have much to say because they were all talking about people he did not know and places in the town he had not yet heard of. Bored, he looked over his new office, decided it would do, then sat down to figure out what to say to the students in his address at the assembly, scheduled for that afternoon. The assembly turned out to be pleasantly surprising. John had nothing exceptional to say except "Hello" and "We will have a good year if everybody cooperates" and so on, but he sensed that these kids were actually quite friendly, much friendlier than the tone of his delivery. Memories of the big-city high school flashed back; he remembered the inhumanity of 2,800 kids jammed into one huge building, he could recall the names of only a few of his students - the troublemakers and the really bright ones. Scenes of narcotic squads prying open locker doors came back - he could clearly remember the bitter-sweet smell of grass that filled the gym at every school dance - occasionally cheers and obscene shouts punctuated speeches such as the one he was making now, but worst of all he remembered how he became after three years in that place - just plain mean eventually - you had to be to keep your sanity, but when you did that it turned everyone off, the good kids and the bad ones. John Urban made an abrupt change in his speech. He did not want to lose these

kids too. He had to give them and himself a chance. He became friendly. Thunderous applause.

John located his apartment after school. It was in the only apartment building in town, furnished well enough and the landlady was a likeable type. That night he drove around the town, scouting out the recreational hotspots (bar, theatre, bingo Tuesdays and Thursdays, hockey rink and ball diamond) and getting the general layout of the place. Hamlitt was like most small towns - most of the businesses on one street that ended at the railway station. The rest of the town was strictly residential, many old houses, some new ones, the occasional small playground broke the pattern. John soon became restless. What was there to do in this town? To him there appeared to be nothing to do. He did not know anyone, not yet. There was not really any place to go - except the bar; that is where he wound up eventually. He ordered, then sat in silence. Suddenly he noticed that the man beside him was talking to him. He was an old guy, obviously a regular customer, and he was saying something about the fishing up at Cripple Creek. John confessed his ignorance of the subject, but expressed interest and was soon getting a complete run-down on fishing in the whole Hamlitt area, including the 12lb. pike caught by George Foreman last week-end. Now John Urban was not exactly a fishing enthusiast, but he enjoyed the conversation and went home feeling that the evening had not been wasted.

However, the pay-off of the encounter in the bar did not come until the next day in his social studies class. He seemed to recognize one of the kids, even though he had never seen any of them before. He looked like the old man must have looked fifty years ago. It was his grandson, it had to be. This experience was repeated many times. In his social class were kids that came from the butcher's family, the doctor's, the bank clerk's, the garage mechanic's, the elevator man's and from the only lawyer in town. He found himself associating kids with their parents and their extra-curricular activities, rather than just with their behaviour in class. One was a good hockey player (John saw him play a few times), another a talented pianist (John heard her at the school concert), another a notorious Don Juan (John heard about him!), another had a hot car (he jokingly asked John for a drag one day). This was how John came to know his students and the people of the town; as part of the whole, each person a part that he could see and know as a real person, not just another face in the crowd. At first he was startled when people waved to him on the street, but after a while he began watching for people so that he could wave.

As for Shirley something-or-other, her name was Shirley Jones. John played it cool after botching his first encounter - soon he realized that the rules of the game were different in Hamlitt than in Megalopolis City, a lot different; and not just the rules concerning hustling broads, but the rules concerning everything. He had to change his whole life. He must have made the transition smoothly enough, because last I heard, Shirley Jones was going to become Shirley Urban ....

2. Objectives of S.U.R.T.:

The problems confronting Joe Rural and John Urban are typical of those faced by thousands of Canadians as a result of one of Canada's major domestic problems - urbanization. Joe and John have undergone urban-rural transitions; they have made a move from the community they grew up in, were familiar with, to one that is entirely different. This sudden change resulted in all sorts of major problems and minor re-adjustments for them. It eventually caused them to discard the life-style they had previously known in exchange for one forced on them by the community into which they moved. They found that the individual's effect on the community is not nearly so profound as the community's effect on the individual. They found that the individual must change, the community will not - and that change is a difficult process

This transition that Joe and John have made is part of the phenomenon of urbanization that is presently playing such an important part in the changing face of Canada. Many people in rural Canada find themselves faced with a move to a large city, and conversely, some city-dwellers are moving to rural towns. This is urban-rural transition, which is the term used to describe the movement of people from an urban situation to a small town or the farm, and from the farm or small town to the city. Rural-urban transition can therefore be viewed as two-way movement on a continuum, with the large urban centre at one end. Movement on this continuum is in both directions, although in Canada today the bulk of the movement is from rural to urban. In the stories of John and Joe are examples of movement in both directions on the rural-urban continuum.

Of course, the communities on the continuum all have different characteristics. The life style in the rural community is far removed from that of the large city. It is this difference that causes so many difficulties when a move is made along the continuum. Essentially the problem is one of socialization: Joe Rural did not know how to go about making friends in a big city, John Urban did not know how to get acquainted with a young lady in a small town. If a person has never been exposed to the different means of socialization in communities of different size from his own, how is he to adapt to the different situations he will face if he moves to a community of a different size? It is the goal of our sub-project to expose the student to the various socio-cultural systems along the rural-urban continuum through the use of audio-visual materials.

Our sub-project is called S.U.R.T., the Study of Urban-Rural Transition. S.U.R.T. hopes that, by giving students the opportunity to examine the characteristics of different sized communities, the students will be able to effect a move without undergoing the long, difficult period of adjustment that Joe and John went through. Of course, in this day of high mobility and mass communication, most people have at least some idea of what life in other communities is like and there are not many as naive as Joe and John, but S.U.R.T. feels that not enough attention is given to acquainting people like John and Joe with the difficulties they are likely to face. Through the use of media as a documentary advice which reflects the major cultural components necessary for successful socialization in a given community, S.U.R.T. hopes to present to the students the raw material they need to help answer two basic questions: "What does one need to know about a community to live successfully

as a citizen of that community?" and "How does a person adapt to successful living in a different community?". It has been the task of S.U.R.T. for the past year, 1971-1972, to produce audio-visual materials that will help answer these two questions.

3. Make-Up of S.U.R.T.:

To proceed with a study of the characteristics of the communities along the rural-urban continuum, it was naturally necessary to have representatives in S.U.R.T. from different points along the continuum. With this in mind, S.U.R.T. was formed by social studies teachers from the country, town and city. The communities involved, all from Alberta, were Cremona, Westlock and Edmonton respectively. However, at this time only Westlock and Edmonton comprise S.U.R.T., because the Cremona delegation was unable to take an active part in the production of learning materials.

The following is a report of the year's work done by the Westlock portion of S.U.R.T., written by us, the three students who were responsible for media production in the Westlock section of the sub-project. The purpose of this report is to acquaint students who may be participating in the production of audio-visual research materials with some of the problems they might encounter, at least with the problems we encountered. Although you may not be particularly interested in the specific objectives of our sub-project, we have included a brief summary of our basic aims in the preceeding section, to acquaint you with the theoretical and operational framework of S.U.R.T. to aid in understanding the context in which we were trying to produce audio-visual materials. Also, although we will become quite specific concerning our productions when describing them, it is not the productions themselves we are trying to describe, but the process that we went through in making them. We hope that, if you are familiarized with the process we went through and the experiences we had, you can benefit accordingly from the successes and failures we had.

4. Westlock's Involvement in S.U.R.T.:

Westlock's involvement began in early 1971 when Pete Seward, social studies teacher at Westlock High School, became one of the teacher participants in S.U.R.T. Westlock was to represent the middle step on the rural-urban continuum and Pete was the educator to be concerned with the theoretical end of Westlock's participation, but students were needed to develop the audio-visual materials, actively participate in team meetings and add an element of student involvement to the project. Requirements included such assorted qualities as leadership, congeniality, general brilliance and modesty, which naturally resulted in the selection of the three original members of the Westlock S.U.R.T. team, Lorna MacLachlan, Cindy Chodan and Don Truckey (Lorna as a rural resident and Cindy and Don as town dwellers). However, due to various problems to be explained later, although at the end of the year we still had three members, our personnel had changed.

Active involvement began in June 1971, when Pete, Cindy, Lorna and Don attended a Project Canada West media workshop in Edmonton. Representatives from all of the 14 sub-projects were there to learn and practice various ways of using different media to illustrate various aspects of urbanization. It was also an

excellent opportunity to exchange ideas and see what the other sub-projects were doing. The conference was a smashing success in the latter, but we did not gain much practical knowledge of various media. For instance, after the days at the conference we still did not know how to use a 35 mm camera, a four-channel tape recorder or a VTR machine - we had to learn by ourselves later in the year. However, we were sufficiently inspired to plan a number of monumental, if rather vague, productions, none of which was ever realized.

At our first S.U.R.T. team meeting the teacher members threw around all sorts of twelve syllable words that none of us understood, so we did not participate very much, partly because we did not know anyone and partly because we were quite lost as to what to do. However, after much kicking around of ideas and suggestions, it was decided for us that we would do a survey of land use in Westlock, to see the relationship of land use and location. We were quite unsure of what to do, mostly because we did not understand what we were supposed to be showing in our intended production and Lorna foresaw problems because of her location 30 miles out of town. However, we, Don and Cindy, rushed out and shot off 40 pictures of various land uses around Westlock. These were never used because this project was junked before it got off the ground, in favour of a more specific production on the same theme. Before going into detail on this production, a word on the media we used in our productions.

Perhaps the most common media being used in Canadian schools today are VTR and super-8 movie cameras. However, these machines are frequently cumbersome, very expensive to buy and operate, and difficult to obtain decent exposures with. Also, editing with super-8 is difficult; editing with video-tape is impossible, unless you have another machine available. Synchronizing sound with super-8 is difficult, to say the least. Video-tape sound is easier to synchronize, being on the same tape as the video, but quality often suffers since stereo cannot be recorded by the camera mike. Taking this into consideration, we shot with 35 mm camera in black and white and used a cassette tape recorder for sound in the early productions; later in the year we got a four-track stereo.

During our survey of land use in Westlock we came across a house on the fringe of the central business district which was being moved out to make way for a private enterprise - one of the oldest houses in town. It was being moved to a residential area so that a medical centre could be constructed on the land it occupied. We felt that this specific example was a better way of illustrating changing land use in a growing community than trying to do a blanket survey, so we arranged an interview with the new owner of the house, Mr. Ken Jersch. Lorna could not make it into town for this interview, so Don and Cindy set out to see Mr. Jersch. Unfortunately, he was cleaning out the house when we were trying to interview him, so consequently the sound tape of the interview was not clear. On top of this, we were still using cassette tape, which, although it has revolutionalized mobility in taping, cannot compare in quality or versatility to a reel-to-reel machine. Putting it briefly, the sound tape was lousy. The pictures were not much better. The inside of the house was dark because the lights were all taken out, resulting in underexposed pictures. A flash attachment, or some other light source, would have improved our pictures quite a bit. But anyway, we had a sound

tape and some pictures - then we realized that we did not really have a definite idea of what we were trying to produce. Then we made another startling realization! Since the old house had to be moved out of its present location and the medical clinic constructed, which would take until the next spring, we decided to keep up a continuous collection of pictures recording the movement of the house and construction of the clinic until the whole process of land use transition had been completed. Therefore, the Jersch production was shelved, except for periodical picture taking.

At this time we decided that we could use a fourth member, one who lived in town, to assist us when Lorna could not make a meeting. We approached Neil and asked him if he would like to work on Project Canada West. He was rather wary of coming in without knowing what Project Canada West was and what his part in the scheme of things would be, but by explaining our objectives, highlighting the rewards and glossing over the work involved, we convinced him to join. Acquainting Neil with Project Canada West and S.U.R.T. took a lot of time and energy (which was ultimately well spent), but we now realize that we could have saved a lot of time if we had foreseen our need of a third town member in the beginning.

Since the Jersch production had been made an ongoing project, we were temporarily unemployed, but not for long. Through Lorna we learned of an elderly immigrant to Canada, a M. Fauque, who had moved to the rural community of Fawcett in 1912 and had been living there ever since. Lorna arranged for us to see the old man. After an initial interview, we found that M. Fauque would be an excellent example of change and lack of it - we found that throughout his life Jean-Marie Auguste Fauque had chosen to stay with the rural way of life. Even at the age of eighty, he was still on his farm near Fawcett, alone after the death of his wife, still doing chores and still living in his original house, built in 1921. We felt we could show rural-urban transition by portraying M. Fauque's affinity to the rural lifestyle, then contrasting him with the many people who have abandoned this rural lifestyle to move to a large city.

In our first interview we were enraptured with the charm and warmth of this lively old cougar. However, again the technical side of the interview was nothing to be proud of. Most of the problems were with sound. First of all, any man of M. Fauque's age is hard to understand, add a French accent and you have to listen very closely to follow the conversation. On top of this, M. Fauque gave us a guided tour of his house and farm, which was extremely interesting, but not condusive to good taping, because we had difficulty in keeping the microphone near enough to pick up his descriptions. One of the wonderful things about this man is that he has no regard for a microphone or a camera. He did not care if we took picture after picture of him, and he was quite surprised when we told him we wanted to record what he was saying. Because he did not worry about the microphone, our tape suffered accordingly. Also, it was windy outside, which further muddled the tape, and his old house had a habit of emmitting strange noises during our interview. At first we did not appreciate these disruptions (the ticking and chiming of the clock, various creaks and crunches), but later we made special recordings of these sounds to add atmosphere to our productions. Don had no trouble getting off forty shots of M. Fauque, his house and his farm. These shots were taken to back up the taped interview, but after examining our interview we found that

(1) our questions were not specific enough to get a reasonably limited answer - M. Fauque has a tendency to ramble once he gets started talking - and (2) the quality of the tape was LOUSY. Therefore, we realized we would need another trip up to Fawcett, which is 30 miles from Westlock.

However, before we went up for a second time, we edited our first tape from ninety minutes to twenty-eight, and arranged the forty slides we had to accompany the sound. This make-shift production was shown to the rest of the S.U.R.T. team at a meeting in Edmonton to see what they thought of the idea. Most of them liked the idea, but they all agreed that the quality must improve if there was to be any hope of understanding the production.

With this in mind, on a second interview we got M. Fauque to sit down in his old chair while we explained what we were trying to do. Then, by deliberately making our questions as specific as possible, we got him to trace his life history from his birth in France, his emmigration to Canada, his involvement in the First World War, and, finally, his move to Fawcett from Edmonton, to the homestead where he is still living today. These questions had been planned in advance, and we knew what answers we were going to get because we already knew his life story from the previous interview. In this way, we were able to keep the interview along the lines we wanted. Examples of the questions we asked on the interview were: "Why did you leave Paris to move to Montreal?", "Just restless" "When and why did you leave Montreal and where did you go?", "I left in 1911 for Edmonton because I wanted to go out west". "Where did you live in Edmonton?", "Connors Hill". "What was here in Fawcett when you arrived?", "Nothing". "What was your first house made of?", "I had a sod shack, then a log house". "Did you build everything yourself?", "I got by with a little help from my friends.". "Do you have running water?", "No, I still use my well. If I had a woman I would hook up the pipe - it's right there, but I don't use it, it's too much bother.". "Why don't you move into an old folks' home?", "I couldn't bear to leave my farm; I've got my roots here.". "Why did you choose to become a farmer, instead of staying in Edmonton?", "Because I don't like the city. There are thousands of people around you and you're still alone in the world.". "Would you move into the city now if you could?", "No, I like it out here. Here I know everybody and everybody knows me.".

We came away from this interview with 90 minutes of tape and another 35 pictures. Unfortunately for us, before we could edit this new tape, DISASTER STRUCK! Even in our small, trustworthy town there are criminal elements, some of whom cowardly pilfered our second Fauque tape, two cassette tape recorders and our light meter! Yet they could not be too bright because they did not take the camera. Needless to say, this was the low point of the year.

This theft necessitated a third interview with M. Fauque, but before we left to see him again, we attended a meeting with our new found technical advisor from Water Valley (near Calgary), Dr. Don Truss, who was the intended head of the Cremona section of S.U.R.T. before it was forced to drop out.

We showed Dr. Truss the production made from our first interview, then sat back to hear his criticisms and pointers. We promptly learned several things about the art of film-making that helped us immeasurably during the following

months:

1. We became aware of the existence of "the script" for use in the making of finished products. We will include two sample scripts later in this report.

2. We became aware of the existence of "kinestasis", which literally means "movement through stills". Dr. Truss showed us how the use of many still pictures could be manipulated to produce the effect of a movie. Example: suppose M. Fauque were standing in his living room in front of an old painting, holding up his wedding picture. The kinestasis sequence might go like this - start with a general shot; follow it with a close-up of his face; then a close-up of his wedding picture; then end with a repetition of the general scene. Such a sequence in fairly rapid succession gives the viewer a better look at what is in the scene by going from the general shot into separate shots of the details, then back to the general shot. No one picture should remain on the screen for more than about ten seconds, so that the show moves along at a good pace; on the other hand, the minimum time for one shot should be not less than three seconds. Kinestasis can be accomplished by taking separate pictures of the scene and the details, or by taking one shot of the scene and doing blow-ups of the portion of the original that contains the detail you want. But the main point is this: get the general scene, then the significant detail. This involves taking a lot of pictures, which is exactly what Dr. Truss urged us to do. He pointed out that two thirds of them will not be used anyway, so do not have any qualms about firing away.

Up to this time and for the rest of the year Dr. Truss did our developing work for us and supplied us with some bulk film. We mailed all of our films down to Water Valley for Dr. Truss to process, then had to wait for a week to ten days to get it back. This was very inconvenient for both parties. Towards the end of the year our Don got involved in photography and we discovered that we could have been doing most of our work, which would have saved us and Dr. Truss a lot of trouble. We made another mistake in that when we sent film to Water Valley, Dr. Truss sent us back the positives, but not the negatives. If we wanted a duplicate slide or a blow-up, we had to describe to him the negative and the work we wanted done, so that he could find the proper negative. If we had had all the negatives in Westlock we could have sent him the negatives we needed work done on, or better yet, if we had had the necessary equipment, we could have done the work ouselves.

3. Concerning our sound work, Dr. Truss agreed with us that cassette was not the answer, although he mentioned two things that could improve cassette work. First, know the "field" of your microphone, which is the space in front of the mike where sound is picked up - somewhere in that cone is the best position for recording. Secondly, it helps to put a cushion of some kind under the mike to soften any vibrations that may enter it from below.

This was the first meeting attended by our new member, Neil. Neil mentioned that his father owned a Sony TC-630 four-channel stereo tape recorder. Dr. Truss promptly admonished us for not using it before then. He told us that with such a machine we could produce a professional sound track, as well as some fancy sound effects. Pete said he would see if Project Canada West would consider purchasing a TC-630 for use in productions work. Some weeks later our tape-recorder arrived and we used it from there on.

However, when we made our third trip to M. Fauque's farm, we again took a cassette recorder (Project Canada West graciously replaced one of the two stolen and moved us into our own workroom, one with a good lock on the door). This third interview was largely a repetition of the second, in an effort to replace the stolen tape, except that we tried two different methods. First we asked the same questions again, knowing in advance what answers we would get. In this way we again covered M. Fauque's background and got some of his opinions on city and rural life. Then we tried having M. Fauque follow an outline we had prepared that covered his history. He simply read the outline to himself and commented on the events listed as he went. Example: the outline read, "You moved from Montreal to Edmonton by way of the Harvesters' Train". M. Fauque then made a short comment describing his trip out west. In this way we eliminated our voices from the sound tape, thus making editing easier. However, M. Fauque's tendency to ramble again made editing harder than it might have been otherwise.

Photography during this third interview was mostly close-up work of pictures we had previously, to add some variation to our production. The film we exposed was duly despatched to Dr. Truss. We took home the sound tape for editing on Neil's TC-630, since our TC-630 had not yet arrived.

A word on editing. Editing is the process of selecting footages of tape or film to be pieced together into a coherent production. We learned to edit through experience and from advice from various people who knew what they were talking about, and a few who did not. At the end of this report there are some tips that you might find helpful. However, no matter how much advice you get, or how many instruction manuals you read, it is just like sex, YOU HAVE TO EXPERIMENT!

During the time the Jersch and Fauque productions were going on, Lorna was becoming less and less involved in Project Canada West. Because of the distance from her home to Westlock, it was almost impossible for her to attend most of the meetings we had. Then, when she could make it, she was not up on what we were doing and a lot of time was spent briefing her about what was going on. It is impossible to say exactly when it happened, but Lorna gradually faded out of our activities until she was no longer part of the group. This left us with Pete, Neil, Don and Cindy.

Anyway back to M. Fauque. From November 7 to November 27, 1971, we made a serious attempt to put our sound and pictures together into a respectable AV production. The procedure followed was this:

1. We transferred all the sound material we had onto a reel-to-reel tape, then got another reel-to-reel machine to use along with Neil's TC-630. In this way we could edit using these two machines and eliminate the cassette completely.

2. We mapped out the entire tape by listening to it and locating what was where by means of the tape counter - this way we could find any particular speech easily and quickly.

3. We wrote a script. The script we came up with proved very helpful, once we got it written, but it took a very long time to complete. Following the method suggested by Dr. Truss, we came up with a script that had a place for the slide being shown, the sound on the tape and any background sound we wished to include. Following is a portion of the Fauque script.

Picture	Sound	Background Sound
12. Ship arriving at Quebec City (8 sec)	Fauque: I arrived in Quebec in 1911 by ship and stayed there for a while, then I decided to come out West. Don't ask me why; I was just restless, I guess.	Ship's Fog Horn
13. Harvest Train (12 sec)	Fauque: I came out West on the Harvesters' Train - $10 from Montreal to Edmonton.	(fade in) Old Steam Engine Chugging (20 sec)
14. Old Conners Road in Edmonton (5 sec)	Fauque: In Edmonton I used to live on Conner's Road.	
15. Old Land Office (10 sec)	Fauque: I went to the Land Office to file for a homestead up by Fawcett. I chose Fawcett because that's where all my friends were going.	
16. Old Dunvegan Railway Yards (10 sec)	Fauque: My wife and I got up to Fawcett on the old Dunvegan Railway - the E.D.B.C. We used to say the letters stood for Extremely Dangerous and Badly Constructed.	Train Whistle

Even from this small sample you can see two faults in our script immediately - we needed a lot of archive pictures we probably could not get, and the pictures were on the screen for too long a period of time. The times on the script are just approximations, though, because when presenting the show, the operator of the projector merely has to listen to the tape to know when to change the slide; if he knows the production well enough he can do it by heart, if not, it is simple enough to put a beep on the sound track to signal the change of slide. We did get some of the archive shots we needed, but not nearly enough to fill out this script.

On the sound tape M. Fauque's voice did not come across very clearly, mainly because the original recording was done with a cassette machine, but the sound effects were a pleasant surprise. These effects were taken from a sound effects tape that Neil had; later we made many sound effects by ourselves.

The script we used for this production was helpful in many ways, not the least of which was giving us something definite to follow. But the script we wrote

was never made into a completed sound and slide show for two reasons: we could not obtain all the pictures we needed to complete our script, and the production as a whole exceeded the limit of our experience at that time. It was simply too complex for us to handle at that stage of the game. With the experience we now have we feel confident that we could complete the Fauque production, using our previous approach or a new one, and we may do so yet, but at this writing the Fauque production is still gathering dust.

The decision to let the Fauque production ride was reached just before Christmas 1971. At that time we felt we should attempt something simpler that we knew we could get done; something that would illustrate the concept of rural-urban transition in more definite terms than the Fauque production would have done. At an appraisal meeting we realized that we had strayed quite a way from the straight Joe Rural, John Urban concept of urbanization. Not that we wanted to produce something THAT straight forward, but we recognized that using M. Fauque to illustrate rural-urban transition by showing a man who had resisted change altogether was still beyond our technical finesse and grasp of the concept of rural-urban transition.

We were again unemployed. The Jersch production was still awaiting the completion of the medical centre, so we put our heads together and came up with something else. We decided to make two short productions that would help students answer the question, "What kind of community would I like to live in?" by showing the variations in recreational facilities and in services offered to the individual at three specific points on the rural-urban continuum. "Services" is a rather nebulous term, so in the production were sections on transportation, communication, business and professional and personal services.

We realized that it would be easy enough to simply show slides of the various recreational facilities and services available, but we soon found that a verbal commentary describing and commenting on the slides would be necessary. We discovered this when we showed a straight slide show of recreational facilities to an Edmonton team member and we found that he could not recognize some of the situations that were so familiar to us, because we had seen them so often. After much debating and soul searching we hit upon the idea of using the three members of our group as three students - one from a small rural town, one from a middle sized rural-urban centre, and one from a large urban centre. In this way we could use the same format for both productions and thereby add a little continuity between the two. We chose Don as the rural guy from Fawcett, Cindy as the rural-urban girl from Westlock and Neil was the boy from the big city. The productions were done simultaneously and both used the same format. After a short introduction, we three introduced ourselves as students from three communities on the rural-urban continuum, then gave descriptions of what was going to be shown in the pictures, starting with Fawcett, goint to Westlock, then to Edmonton, then repeating the pattern. We felt this was the best way to make comparisons of the recreational facilities and services in the respective communities. We have included, in script form, an example of exactly how we did this.

Picture	Sound	Background Sound
21. Fawcett hockey rink	Don (rural): This is our outdoor hockey rink. It's right near the centre of town, so that you can go skating almost anytime you want.	
22. Fawcett hockey rink schedule	Don: There is a schedule, but most of it is open for free skating anyway.	
23. Some kid cleaning ice with wooden scraper	Don: The ice cleaning methods aren't that great, and you have to do it yourself, but a little exercise never hurt anyone.	
24. Shack for putting on skates	There is a shack where you can put on your skates ...	
25. Old stove inside the shack	... with a big old stove to keep the place warm.	
26. Outdoor rink in Westlock	Cindy (rural-urban): We have outdoor skating rinks in Westlock too, but they're used only for free skating and shooting pucks around ...	
27. Westlock arena, exterior	... all the organized hockey and figure skating is in the arena.	
28. Hockey game in arena	Hockey is very popular in this town.	
29. Arena schedule	Along with figure skating, hockey keeps the arena busy for every available hour. The schedule is packed pretty tight.	
30. Hockey game and crowd	This is understandable because sometimes watching a hockey game is the best thing to do in this town.	
31. Tractor scraping ice	Our ice cleaning facilities are pretty good for a town this size.	

Picture	Sound	Background Sound
32. Outdoor rink in Edmonton	Neil (urban): Well, in the city we have outdoor rinks ...	
33. Outdoor public skating area in Edmonton	... outdoor public skating areas ...	
34. Large Edmonton arena showing crowds	... as well as larger facilities for junior and professional teams.	Crowds cheering

The above portion of our script showed the existing skating, hockey and figure skating facilities in the three communities examined. We made similar comparisons of other recreational facilities in these three communities and wound up with a 12 minute sound track, with accompanying pictures. The same process of showing what existed in transportation, communication, business and professional and personal services in the three communities made up the 18 minute service production. The specific objective of these two productions is this: To show the student what specific recreational facilities and services are available to the individual at certain points along the rural-urban continuum. These are <u>designative</u> productions. They are intended to show what exists in the specified subject field (e.g. hockey) used by the respective communities along the continuum. We hoped that, by putting in these productions only what existed and not making any judgements, we would be, as it is stated in the objectives of project S.U.R.T. "providing raw material for student inquiry". We did not want to make conclusions for the viewer, we wanted the viewer to come to conclusions for himself. Neither did we try to show every recreational facility or service that exists; we looked at a few situations to give the viewer a start, then left the rest up to him. And if we accidentally represented something falsely, as we no doubt did, then the student will say, "Ahah! That's wrong! That's not the way things are around my town.". If this happens, good for him - we do not pretend to think we can portray every situation exactly as it exists everywhere. Materials may be transferable, but nothing is THAT transferable.

So we had produced what we felt were two audio-visual productions that fit into the objectives of S.U.R.T. Groovy. The theoretical is one thing, the practical is another. We may have reached what we felt was a respectable end product idea-wise, but we could still see all sorts of technical shortcomings. But I guess at this time we had come to a realization that we now accept, and one that you will have to accept if you are working with an AV production. YOU WILL NEVER REACH PERFECTION! No matter how hard you try there will always be some little detail that bugs you, some little spot that will seem out of place. All you can do is get as close as possible, always keeping in mind, "Oh well, I can always do it over again".

The above description is about how it went with the Recreation and Services productions.

We did the sound tapes for both productions, then decided they were too phoney sounding, so we did the Recreation tape again and we would have redone the

Services tape too if time had not run out on us. The script that you have just read had at least three predecessors; we simply could not decide what we wanted to say. Finally we put down only main ideas and ad-libbed from there. So the sample script we gave you is really not the script we used at all. We found that to write out a script that is to be read verbatum results in a very phoney sounding recording. Unless you have professional actors and script writers around, you will be much better off if you know your material well and ad-lib from a basic outline when making narrations, commentaries, etc. We tried to read from a script and found that it is definitely not condusive to realistic sounding commentary; ad-libbing is far better. However, a script is useful to keep the whole thing organized, especially in respect to picture order. The script need not be written out in full, as long as you know what is on it and understand what goes where. If you are dealing with something that you are not familiar with (as we were with the Fauque production), you are better off to write the whole thing down (this we did), but if you are doing the sound yourself, do not bother to write it all down, just write in a general summary of what is to be said and by whom. If you ad-lib, and you should for genuine results, this is all you will need anyway.

We also did a lot of background sound work in the Recreation and Services efforts. We would have used Neil's commercially made sound-effects tape, but our second reel-to-reel machine broke down (these things happen). Without a second reel-to-reel we had no way of transferring the sound effects into our sound track, so we made our own effects and recorded them directly with the mike. Some of the effects we produced by ourselves were: a jet, by having Neil whistle over the top of a pop bottle - surprisingly realistic actually; a Ferrari, by having Don simulate engine sound; and a hockey broadcast, weather report and stock prices were taken off the radio. Noisy typewriting simulated the noise of a computer.

Photography for these two productions involved a lot more running around than our previous attempts. We had to make two trips to Fawcett, two to Edmonton and innumerable little jaunts around Westlock to obtain the pictures we needed. This is where taking a lot of pictures comes in handy; If you have to go 60 miles to take pictures, you had better get the ones you want.

Titles and credits can be made by simply writing with chalk on a black blackboard or with a felt pen on white paper, rather than taking a picture of it. This method is easy to use, but it still allows for either simple or "arty" work.

At the beginning of this report, we mentioned that video-tape is rapidly becoming the most popular audio-visual teaching tool in Canadian high schools. However, because of cost and production factors we decided we could do just as well using 35 mm stills accompanied by a sound-tape. This method worked out well for us eventually, after we got the hang of it. Although we came to prefer the 35 mm sound-tape method over video-tape because it allows for a lot of experimenting and retaping, making copies of such productions on a large scale is nearly impossible because each slide has to be duplicated to copy the production. Keep in mind that a 30 minute production might contain over 400 slides if it is really arty. To show such a production would require two projectors, four 120 slide carousels and split second timing by the operators.

Obviously, whoever was operating this production would have to be intimately knowledgeable of the tape and slides just to keep the presentation going smoothly (sound beeps on the tape would not do; the switching in an arty production is too fast). Just as obviously, the only people who could possibly know the material this well would be the ones who produced it in the first place. Therefore, the presentation could only be made by the producers. Technical quality may be attainable with a 35 mm sound-tape, distribution is something else again.

You can understand our relief when we discovered that there is a way to put slide productions on video-tape, thus solving our problems of distribution. The word came down through the top levels of Project Canada West that the Audio-Visual Branch of the Department of Education for Alberta had the facilities to put our Recreation and Services productions on video-tape. In January of 1972 we made the video-tape.

The process goes something like this: two slide projectors and two video-tape cameras face a screen and the VTRs are behind the projectors. The slides are split up so that the projectors alternate shots. When slide no.1 comes on projector A, VTR A is recording this shot on video-tape in the control room. At the same time the sound track is also being recorded on the video-tape. Meanwhile, slide no.2 is also on the screen, from projector B, and VTR B is focusing on it, but VTR B is not recording until a switch is thrown in the control room. The controller simply listens to the sound tape and switches from VTR A to VTR B as the tape plays past the appropriate point for each picture. If VTR B is recording slide no.2, slide no.3 is shown by projector A, but VTR A will not record it until the controller wants it to. When the switch is made and VTR A is recording slide no.3, projector B changes to slide no.4, VTR B focuses, the switch is thrown again and VTR B is recording slide no.4, and as soon as VTR A is no longer recording, projector A advances to slide no.5 and the whole procedure is repeated over and over to make an uninterrupted video-tape of the slides and sound-tape. Of course, this is still only a TV picture of still photos, but with the use of kinestasis, a dynamic production can be achieved. Once it is on video-tape, the tape can be reproduced easily and distribution problems are solved.

Once the Recreation and Services productions were on video-tape, Pete took them to various meetings and conferences to see how they would be received.

While we were working on Recreation and Services, Pete, our teacher-advisor, was concentrating his attention on the study of a grade ten girl from Fawcett, who was in her first year of high school at Westlock. Pete had first noticed her when she gave him some forthright answers in class and on a questionnaire concerning her transition from a small school in Fawcett to a much larger school in Westlock. Pete figured this transition would be a good way to illustrate what happens when a person moves from a rural community to a more urbanized one. Pete contacted the girl, Peggy Laughy, and asked her if she would object to being taped and photographed if it would help students like her to adjust to high school better. She readily agreed, so he took her back to Fawcett for a morning and photographed her in her old surroundings of Fawcett Junior High, mingling with friends and teachers. Then they returned to Westlock and Pete followed her as she moved from class to class, seldom

with the same group of people twice a day, and sticking closely to only a few people, not mixing with anyone else. With Pete, Peggy worked on a rough script of what she wanted to say to help explain the changes she had faced and to try and transmit why her behaviour was so different in the two areas and explain what she thought the future held for her and others like her. The final production, entitled "Peggy in Transition", was approximately 20 minutes long when transferred to video-tape. Despite several poor pictures and generally bad sound, it was an effective statement regarding transition, even though we substituted a move between schools rather than between communities.

Earlier, we stated that we would pick up the Jersch production again once the medical clinic was finished. Well, it is finished, but our time has run out for the year. That's the breaks.

5. General Summary of Problems and Possible Solutions:

The main purpose of this process report is to try and acquaint other new members of Project Canada West with our problems and we hope that from them they will gain some insite into solving and avoiding their own problems. We realize that you may not use the same media as we did, but you may still be able to benefit from this section.

A. SOUND:

1. When first starting an interview, especially when using a cassette, we failed to impress on our subjects the difficulty that a cassette taperecorder has in recording in less than ideal conditions. A poor quality tape will be made if noises such as fans or furnaces interfere. While that may be hard to alleviate, the interviewer can help by insisting that the subject sit or stand quietly and talk directly into the microphone. The interviewer should have a good idea which distance from the subject to the microphone produces the best quality recording. Another hint to try is to put a soft rubber pad or towel under the microphone to cut down on the vibrations coming through the table. Of course, most of your quality problems will be solved if you take a reasonably efficient reel-to-reel taperecorder with a relatively good microphone. Still, you must insist that the subject stay as still as possible and speak as clearly as possible. In fact it would be ideal if the subject were taken to the taperecorder in a studio atmosphere with no exterior sounds.

2. All of our productions were done in mono, not in stereo. When we spoke into the TC-630 we used only one microphone for the three of us. Only later did we find out that we could have recorded in stereo, since the video-tape machine could handle stereo recording for playback. Of course, the quality of our voices would have increased ten fold. We certainly recommend using stereo recording wherever possible.

3. When editing tapes, make sure that you use two reel-to-reel taperecorders, if possible, and a direct line between the two, rather than microphones. To make some of the editing easier later on, make sure that if you have a very talkative subject (like our M. Fauque) you seize every opportunity to interject into the rambling by asking another question when the subject pauses. This should cut down on the editing of unnecessary materials that are a product of the subject's love for conversation.

3. When making a sound tape for final analysis try to use as many sound effects to supplement your pictures as you can and wish to fit in. They should be done on a background sound at about one third the volume of the main sound. Sound effects add greatly to the content of the production. Of course the sound effects you might desire might be hard to make or buy. This is why some association with a large library that can supply records or tapes of sound effects is a bonus to the group. As well, books on tape recording are easily found and many contain hints on making your own sound effects, plus other invaluable ideas on making productions and help with technical problems and maintenance of the machine. If you have the use of a good stereo recorder it is probably equipped with a sound on sound mechanism. While the use of this takes some time to master, it produces the best effect where background sound or music is used.

4. To cut down on the confusion of remembering which tapes are which and what was on the tapes and where, a record of each tape's contents should be kept faithfully. A summary of specific quotations on the tape can be plotted by using the tape counter and a written record of the spots and the corresponding numbers. Leave at least 10 feet at the beginning of each tape and perhaps have a countdown to 00000 on the taperecorder's counter, so that you can start the counter at the same spot every time it is played.

5. Above all, be sure of the capabilities and limitations of the taperecorder being used. Experiment with sound levels, microphone distances, and any special aspects of the particular taperecorder; e.g. sound on sound, instant stop button and echo control.

6. We would recommend a good stereo taperecorder plus a cheaper reel-to-reel recorder that could be used in editing tapes. A number of varying sizes of plugs and jacks and lines will be required to allow direct line recording between taperecorders and record players. At least one cassette taperecorder is essential for on-the-spot interviews.

B. PHOTOGRAPHY:

1. Since we did not have our own photography processing equipment, we had to send our film quite some distance to Dr. Truss in Water Valley. The problems with such an arrangement are obvious. It took such a long time for the pictures to come back and if special work on a particular negative was wanted, Dr. Truss was not sure exactly what we wanted done.

Towards the end of the school year Don joined the school photography club and discovered that we could have been doing our own work all along. Therefore, we strongly urge you, if you are using 35 mm, to get your own developing equipment. If you do not have a photography department in your school, go see a commercial photographer. He will explain everything you need to know to get started, after that you will be free to experiment.

2. Buy your film in bulk. If you want to do your own developing work, you will be using black and white, and black and white can be bought in bulk dirt cheap, about 1¢ per frame. If you are using bulk film, do not worry about shooting 100 shots at an interview, it is necessary for good results, and it is inexpensive. In fact, even if you are using store bought film, shoot and

and shoot and shoot some more. It is the only way to get good results. This year we shot about 700 pictures, but only used about 200 of them.

3. When taking your pictures, vary your shots: long shots, close-ups, general, specific. You will probably find a wide-angle lens handy, especially for close-ups and shots where you cannot back up. A flash attachment is optional. There were a few cases this year where we could have used one. If you can get one good, if not, you can get by without one.

Try to get a camera with a built-in light meter. This year we had a separate meter, that was awkward and time consuming.

4. Keep your slides in order. It is a good idea to label each slide, thus eliminating time consuming viewing to see what slide you are looking at. A slide file and a couple of carosels are necessary to store your slides.

If you do not know much about photography, get a book on the subject, see your photography teacher, or a commercial photographer. Once you get started you will begin to see the vast possibilities available and will be anxious to get going. GOOD LUCK!

C. GENERAL PROBLEMS:

1. Distance from the city and other members of the S.U.R.T. teams led to a general lack of communication. The members in Edmonton worked along totally different lines all year, with little or no information being received by us about what they were doing. Joint conferences with the Westlock and Edmonton groups were too few and when there was a meeting, it was usually one group presenting something to the other group, extending ideas, etc., while the other group listened and commented, instead of presenting their own work as well. This lack of meeting arrangements resulted in much confusion over the total objectives of our group and our relationship with the Edmonton contingent. As a consequence, we worked pretty well on our own - if your group has these communication problems, see if that communication is really essential to your project, if not, work on your own, it saves a lot of hassle.

2. A problem our group experienced in its early beginnings was that one of our members was living on a farm some distance from Westlock and she found it difficult to come to all of our meetings. She eventually found that she could not devote the time necessary and she had to cease her involvement with Project S.U.R.T.

This is a problem that we feel could be partially solved by trying to obtain members that are all able to come to meetings and devote the hours necessary to accomplish the group's objectives. See if it is possible to get members that are all from the same area. You will find that meetings will still be tough to arrange, however, because group members are often employed elsewhere and are involved in various other curricular and extra-curricular activities. Just do the best you can and have patience with someone who is in such a situation. He cares enough about the project to use his spare time from work to help get the job done.

3. Our group had to initiate a new third member since the other member had to resign. This initiation took several weeks and it certainly slowed our progress down to some degree.

Pick your group at the beginning of the year to avoid initiating new members, since the initiation of new members takes time. That is why each group must choose its members carefully. Choose people who can come to meetings. Choose people who will devote their time and energy to the completion of the product.

Members that have some experience in sound work, photography and writing are invaluable members indeed. There were only three of us in our group and there were many times when we needed several members. When starting a new group, always get enough members to handle the work load.

Between the three of us we hashed out things pretty well together. Do not let one or two persons dominate the group completely. It makes for much better relations and spreads the work thinner if everyone is involved just about equally.

4. A room used solely for Project Canada West is almost a must. In the end, it is a pain to have to clean up and put everything away after a long taping session, only to have to drag it out again and pick it up from where you left off. Of course, the room must be equipped with a good lock, and it must be used by Project Canada West exclusively. Our own experience with sharing a room with another organization only resulted in us losing half of our equipment. With a room to yourselves everybody should have an idea where everything is. This way the material and equipment is not spread all over between half a dozen houses. While a separate room is not essential to the survival of the project, without it a tough time will be had by all.

5. The main reason we had to abandon the Fauque production was because we had plunged into it too quickly and without enough experience behind us. Our technical expertise was limited and our organizational ability with reference to scripts was almost non-existent. We found it necessary to resort to a simpler, less involved production before tackling a long and complex one like the Fauque production.

With this in mind we would strongly suggest to any new group that they do a simple test production to help familiarize themselves with technical and organizational tactics.

6. Many of our meetings were a waste of time because preparation for the meetings by individual members was not used. A lot of useless discussion could have been eliminated from the sessions by having a specific set of things to be done or discussed. A few days before the next meeting, try to supply a list of things to be discussed, so that each member has a chance to think things over a bit.

7. Usually, we did not allow ourselves enough time to complete a project properly. We did not start early enough and we would always be forced to get faster and faster until we ended up burning the midnight oil for several weeks prior to the deadline. Combine our inconsistent work schedule with our

insistence to argue for days over silly details and you have a good idea why some of our productions might appear to be a bit rushed. In other words pace yourself according to your work load. We found ourselves working like madmen for two or three weeks and doing nothing for the next week or so. As for arguing over details, try it, but do not waste too much time. It is important that something gets done and then revise it from there.

8. A problem common to many teams in small towns is that materials you need are not readily available. In our case, getting these materials meant a 50 mile trip into Edmonton. Slide frames and our type of film were sometimes just unavailable to us in Westlock in the quantities we needed. To solve this problem, order materials in quantities that are large enough to satisfy your needs for some time. Besides, the larger the quantity, the cheaper the price.

9. Each member should have a background in all aspects of producing the production. This is necessary should one member be absent for any length of time. However, you will find it inevitable that one member will specialize in a certain aspect. This is the way it needs to be if your productions are to rise to any degree of excellence.

10. When making a production always work from a script. First, decide which concepts you are trying to illustrate and then stick to them. Before you begin filming, make a shooting script so that you will not take useless pictures, but once your shooting script is made, do not be afraid to take lots of pictures. It is the only way to obtain a good finished product. Our group found out too late that you need the shooting script. We had to go out to Fawcett seven times when we could have done it in three trips. We kept discovering that we needed shots that we had not thought of when we were there.

The same goes for interviewing. Do your interview with a specific list of questions you want answered. It saves a lot of editing. If possible, let the subject know the purpose of the interview and what you expect of him.

A good practice to utilize when interviewing a very nervous subject is to introduce yourself the first trip, tell the subject what you are looking for, and generally try to put the person at ease. If the subject is wary of the camera taking so many pictures, go there the first day without any film and just let the subject get used to the clicking of the camera. A subject that is at ease with the interviewer makes for a much improved end product. Return later, and get down to work when the subject knows you.

11. When taking pictures for a slide frame production, take the shot and then take another to grasp the significant detail. For example, if you want to show a factory polluting the air, take a long shot of the factory and another one of the belching smoke stacks - kinestasis is the key. Too often we found ourselves having to return to the site for more detailed shots and close-ups.

12. If you find that group members must read from a script, you will also find, as we did, that any spontaneity is lost. Without that spontaneity and realism any production loses most of the value that would intrigue an audience. We found that it is a good idea to write a very brief script

outlining the concepts and to simplify ad-lib from there. If your group has a friend or actor that is available, by all means use his services. Anything that makes the production more interesting is increasing its value as a learning method.

13. A major problem our group encountered was simply that we did not have a stereo taperecorder for the first five months of the school year. Our equipment was late in arriving - make sure that yours is not.

14. We were never satisfied with what we did. To us, each one of our productions with a little more time and effort could have been improved a great deal.

This lack of contentment will probably haunt you and your associates too. It is something that you will have to learn to live with. In a sense we are artists, and an artist is never satisfied with his finished product. All we can suggest to new members is try to be satisfied with what you have done - or else nothing will get done.

6. Benefits Derived from our Association with S.U.R.T.:

Without a doubt, the climax of the year's work is the upcoming trip to Quebec City, which will enable us to observe a lifestyle somewhat different from our own. By taking pictures and gathering specific sounds we hope to capture some aspects of living in a predominantly French Canadian city.

Even the journeys we took and will take cannot equal the people we have met through our association with S.U.R.T. and Project Canada West. Our new found friends include doctors of education, actors, teachers, students from other projects and, of course, the one and only Mr. Jean-Marie August Fauque. The personalities ranged from here to eternity and, as always, it is the people that make a project fun and worthwhile.

Through S.U.R.T. each one of us has increased our fascination with the media and the varied methods of producing that media. Every time a television program or a movie is shown we appraise it from a different angle than before. Not only do we ask if the story or content is good, but we find ourselves examining closely the technical quality of the production. From now on everything we see will start a flow of ideas for yet another film, with one of us in the director's chair. Our imaginations in film making have been stimulated and who knows when they will come to rest - perhaps never. We have a beginning, with our knowledge of photography, sound and organization, to establish a life-time hobby of film making.

The S.U.R.T. team of Westlock is now a concerned and informed group on at least some of the pressing problems of urbanization that we and thousands like us are facing in today's Canada. We must certainly appreciate our rural-urban lifestyle more than ever and, at the same time, we have a better idea why the city and farm dwellers appreciate or criticize their lifestyles. In short, we have a much better understanding of ourselves and those around us. We had to learn to understand each other, or fold up operations until our arguments subsided to tolerable levels.

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Project S.U.R.T. has stimulated our imaginations, increased our knowledge of ourselves and our futures and provided us with an opportunity to travel and meet very interesting people. We have worked hard in the past year, but not without benefits that will remain with us for a long, long time to come.

PROCESS REPORT
OF
S.U.R.T. - ARCHIVES GROUP

Group Members: David Marles, Rod Marten, University of Alberta,
Faculty of Education Graduate Students.

Work Accomplished

We attempted to identify those completed prints of both the Ernest Brown and Harry Pollard collections that revealed elements of both rural-urban transition (spatial dimension) and urbanization, or more accurately urbanism (transition over time). Concentration was definitely made on the latter phenomenon, both because it was considered the more fundamental on the basis of the philosophy accentuated by S.U.R.T. and because the available photos lent themselves most appropriately to this theme.

Work was initially attempted in conjunction with a number of high school students from M.E. Lazerte High School, under the jurisdiction of Mr. Bob Lamb. Since this arrangement proved unsatisfactory for various reasons, we received the sanction to strike out on our own. We immediately proceeded to prepare a format for purposes of analysis and evaluation. As well, the forms we completed would allow organized records of all photos selected to be kept.

Classification on the basis of transition theme became the next task. We began by a type of "brainstorming", striking out in various directions, but upon discovering how haphazard such an approach might be, as well as how rigidly limiting the collection would prove to be, we decided to narrow our attack to a few precise themes.

Social and industrial transitions were attempted, but, primarily because of a time factor, were abandoned and turned over to Mr. Lamb, who was doing what might be considered collateral work at the Archives. Transportation was adopted as a convenient topic, for which we followed through and recorded, described and had photographed (for slides) some 170 prints.

Assessment of Project - With Recommendations

We found the research to be very time-consuming. This was primarily due to the fact that the reference system (indexing) was most complicated and quite incomplete. As valuable and interesting as many of these photographs are, they encompass a very wide assortment of unrelated subjects and represent only a small percentage of all pictures taken by Brown (this being the major collection). The larger part of his work remains in negative form and, although the collection is gradually being developed by the Archives themselves, the process would no doubt prove inhibitively expensive for S.U.R.T. to accomplish.

Such are the technical obstacles. Other, perhaps more significant, problems were associated with the purported purpose and aims of the project undertaken

at the Archives. A serious "operation" difficulty encountered was the apparent lack of consensus among team members of S.U.R.T. as to both deciding exactly what constituted "transition" or urbanization and determining what our end product should be.

We are conscious of the complexity and evasiveness of the phenomenon hidden in the concepts, as well as the fact that S.U.R.T. is still operating at an initiatory and exploratory phase. So as Dr. Aoki suggested, we have tried to "think big". But we nevertheless have belied the lack of directional support from above.

Concerning end product, we also realize the tentative nature of our findings, but hope (and have been supported in this by our executive director, Dr. Sabey and by Dr. Aoki of the University of Alberta) that the materials that we (and others in the future) have compiled and produced will represent more than just an improved visual comprehension of the phenomenon from which material can, at some later date, be developed. Thus, we urge the incorporation of these and other materials - supplementation is most necessary - into operation in instructional strategies on the themes being dealt with by S.U.R.T. After all, this is surely S.U.R.T.'s main "raison d'etre". Is it not time that some fruit were born of these efforts? Without going into specific suggestions for use in teaching strategies - which undertaking any qualified teacher should be prepared for - it is simply recommended that these and other materials produced by S.U.R.T. be absorbed as audio-visual aides or techniques into necessary curriculum units. Would it not be more sensible to develop the latter prior to the former? Might we be placing the cart before the horse here, or is it necessary first of all to determine what, in terms of audio-visual material, is available, or can feasibly be produced, and then construct curriculum - including major goals and objectives - around that?

This, we graduate students feel, is a very crucial question immediately facing S.U.R.T. and Project Canada West.

PROCESS REPORT
OF
S.U.R.T. - M.E. LAZERTE GROUP

Group Leader: R.W. Lamb.

In an attempt to develop historical materials for S.U.R.T., I directed my research activities towards the Provincial Archives in Edmonton, where I knew the Brown-Pollard collection of historical photographs was housed.

Because the Archives' hours coincided with school time, I was unable to investigate their files. The solution to my problem was five of my grade 10 students who volunteered to spend one day a week researching particular themes and writing descriptions of specific photographs. Arrangements were made with the other teachers at our school, M.E.Lazerte, for the students to take their other classes during their regular social studies periods.

Although they were under the direction of two graduate students from the Faculty of Education, they were essentially non-productive. This non-productiveness was a result of the extremely complex and confusing file system which the photographers used. In addition, the students lacked a knowledge base and inference ability which was necessary to operate in this type of historical material.

Evaluating the students' experience, I felt it would be better to obtain a large quantity of photographic illustrative material of the life of the prairies as the early photographers saw it. From these materials I hoped to arrange groups of pictures to illustrate S.U.R.T.'s theme.

In February the Edmonton Public School Board and Project Canada West (S.U.R.T) provided a long term substitute to allow me to work in the Archives every other day. Using a single lens reflex camera and copy stand, I photographed approximately 500 prints from the many hundreds in the printed collection. The film was sent to Dr. Truss, who processed it and sent it to me for mounting and cataloguing.

In addition, I copied the taped interviews of "old timers" hoping that some of the comments would supplement the pictures. Two students who had finished some of their course work ahead of time went through some of the Archive files and identified material for possible future examination.

The next step in the curriculum development process was to show individual slides to small groups of students (2 - 6) in grades 10 and 11 and ask questions about them. My purpose for this activity was to determine roughly what my students could "see" in the historical pictures.

I assembled small groups of slides that illustrated specific environments and projected these before small groups of students who were confronted with different questioning techniques in relation to the slides. From an evaluation of the students' responses I developed a series of questions which could be

asked of many kinds of historical pictures. At present these questions need to be refined through classroom implementation and evaluation. For this purpose they have been placed in a series of lesson plans which will be tried in the fall quarter by a few different social studies teachers.

PROCESS REPORT
OF
S.U.R.T. - NITON-EDMONTON STUDENT EXCHANGE PROGRAM

The idea of a rural-urban student exchange was initiated in early December by Richard L. Wray, Vice Principal of Archbishop MacDonald High School, in collaboration with Dr. R.H. Sabey, Executive Director of Project Canada West.

The program, involving twenty-three grade 10 Archbishop MacDonald High School students and twenty grade 10 Niton Central High School students, was undertaken for the purpose of:

1. Comparing the life styles of the urban setting and the rural setting.

2. Gathering materials (pictures and taped interviews) illustrating ideas depicting various life-styles in an urban and a rural setting.

3. Comparing the variety of life styles within the areas surrounding the rural community of Niton Junction with those to be found within the urban area surrounding the Archbishop MacDonald High School, Edmonton.

Our liaison in Niton Junction, a community of approximately 100 people located 30 miles east of Edson, Alberta, was Mr. Gordon Hanson, Principal of Niton Central High School. Initial contact between Mr. Hanson and Mr. Wray established tentative dates for the exchange. On April 16 the 23 students from Archbishop MacDonald High School, with their social studies X teacher, Mr. Brian L. O'Neill, were to be bussed to homes within the District of Niton Junction. They were to remain there for one week, living in the homes of their rural counterparts and attending the high school in Niton Junction. Then on April 23 these students were to return to Edmonton accompanied by the 20 participating students from Niton Junction and their social studies X teacher, Mr. Robert Price. In Edmonton, the Niton students were to be billeted in the homes of their urban counterparts and attend Archbishop MacDonald High School. (In both cases we attempted to fit students into classes corresponding as nearly as possible to what they were taking in their own school at the time).

These plans and other details of the project were finalized in the ensuing months. Students selected from both schools to participate in the project represented a cross-section of interests, ability and backgrounds. It should be noted that the twenty participating students from Niton represented the total grade X enrollment of that school, whereas the 23 participating students from Archbishop MacDonald were selected by their teacher, Mr. O'Neill, from a list of forty volunteers out of a grade X student enrollment of 165. (The lack of enthusiasm came not from the students, but from the parents in most cases).

Once Mr. O'Neill had finalized his selection of students, he and Mr. Price drew up and exchanged biographies of the students and from these the students were matched up on the basis of personality similarities. Correspondence was then

undertaken by each student with his or her counterpart. (A total of two letters were written and exchanged by each student). It was left up to the individual student to find out as much information as he could about his or her counterpart before he or she actually met them. Also, it was expected that they would find out on their own what they should take with them in the way of clothing and other equipment. Students were briefed to a certain extent about what differences in life styles they might be expected to find. Also, students were given a pre- and post-quiz before and after the exchange in an attempt to gather information about attitudes of urban dwelling students towards life in a rural setting and the attitudes of rural dwelling students towards life in an urban setting. Answers for each question on both quizzes were compiled and then the collected materials were analyzed for similarities and changes in attitudes by the students themselves and by a team from Project Canada West composed of Messrs. Tony Rankel, Bob Lamb and Pete Seward. (In addition to their analyses of the pre- and post-quiz information and the student slides and taped interviews, these gentlemen also extensively interviewed the Archbishop MacDonald students, helping to crystallize in the students' minds their findings - and hence made the students' feedback to the classmates much more "attitude" and "value" oriented, rather than "fact" - "this is what we did" - oriented)

At this point I should also mention the other role played by Project Canada West. In return for permission to interview the students and to keep the slides and tape material, Project Canada West agreed to meet the expenses of school bus transportation from Edmonton to Niton and return, the payment of a substitute teacher for Mr. O'Neill while he was in Niton, the cost of purchasing film and cassette tapes and also the loan of some cameras and tape recorders for students' use.

Student guidelines were set out for the use of the equipment they had provided for them. Students were instructed as to the type of pictures they should take and to the type of interview questions they should ask. A format of the type of interview questions that could be considered was given to each student. In addition, students were presented with an audio-visual demonstration of a nature similar to what they themselves would be expected to make up.

Although daytime activities were kept as normal as possible in an attempt to provide a realistic living and learning situation, a few after-school and evening activities were planned at both areas for the students. The Edmonton itinerary included a trip to the University of Alberta's Population Lab and a swim in the University pool, a visit to the Alberta Legislative Building, a guided tour of the Air Canada Terminal at the International Airport, the Provincial Museum and Archives Building and the A.G.T. Tower and, finally, attendance at the school's annual "Lit" Night and a local rock concert at the Kinsmen Field House.

The Niton itinerary included visits to a Model Dairy Farm, a Hereford Beef Ranch, a Forestry Ranger Station and a trip to Edson to watch the District Badminton Championships. Attendance at a local country dance was also included.

With the wind-up of the exchange, the Archbishop MacDonald students gave presentations to their respective classes, drawing from their slides and tapes to illustrate their activities and findings.

In conclusion, it was felt by all concerned that the exchange was a huge success. There were a few shortcomings and hitches, but none were of too serious a nature. We found that there were difficulties in fitting the students into each other's academic timetable - the students on the whole had too much free time on their hands and there was a good deal of evidence to support the fact that the Niton students attended very few of their classes while they were in Edmonton. Also, it was generally felt that we could have done without the after-school activities and evening activities, as not that much was to be gained from them. (Some of the activities did not come off as well as had been planned - and this may be the reason for the students' negative reaction to them). Finally, there was obviously some difficulty encountered by the students in the gathering of illustrative materials depicting the various life styles of the urban and rural settings. Students were not well enough experienced in the use of their photographic and recording equipment and in what kinds of pictures to take and what kind of questions to ask when interviewing local residents and, ultimately, the co-ordination of these two activities.

But again, these shortcomings were minor when compared to the overall success of the Exchange.

IV. MATERIALS DEVELOPED

A. Overview

The materials developed to date include:

Slides and video-tape - Peggy in Transition

Slides and video-tape - Services Production

Slides and video-tape - Mr. Fauque

Slides and video-tape - Recreation Production

Slides and video-tape - Land Use Production

Slides - Archives Project - Approximately 500 copies from the Ernest Brown Collection.

Audio-tapes - Interviews with "Old Timers"

Slides - The Edmonton-Niton Exchange Trip

Picture Cards - Many slides from the above have been made into picture cards 8" x 12"

Teaching Strategies Booklet for above materials.

B. Media Development in Project S.U.R.T. - Dr. D. Truss

The first suggested stage in the media work of the project was to determine the feasibility of students and teachers collecting their own data in local projects. Also there was the aim to development tried, practical, step-by-step processes that regular classroom teachers could apply, in any situation, with a minimum of equipment.

It was assumed that the majority of teachers have available a 35 mm. camera, a slide projector and a tape recorder - even if they are the property of students. With this minimum of hardware, it was suggested that series of black and white slides could be made together with accompanying sound tapes. Since photo-lab courses may not be at hand, and bearing in mind the comparative isolation of some classrooms, the processes have to be reduced to their simplest terms, so that they can be handled by an interested student without too much teacher help.

All of the initial work was carried out in black and white, since it was expected that the development period would bring its fair share of mistakes and black and white film, bought in bulk, is cheap to handle and requires no special lighting or development techniques. Colour film has some additional complications in its tendency to romanticise things and to show up the reflected colours which we normally ignore with our selective visual processes.

The student members of the S.U.R.T. team in Westlock provided a continuing opportunity for observing progress and evaluating the practicability of the suggested techniques. Under Peter Seward's direction these high school students set out to try the media approach to their studies of the urban-rural transition.

The group gained the co-operation of M. Jean-Marie Fauque, a retired gentleman living north of Westlock, near Fawcett. The aim was to gather material which would be illustrative of M. Fauque's life-style and present his memories of settlement in Alberta. A succession of slides, at times in rapid sequence, with an accompanying sound tape of commentary, interview and background sounds - i.e. a "kinestasis" - was the suggested end product.

The usual beginners' mistakes were made. Film did not wind on properly because heavy-handed winding tore out sprocket holes. It proved impossible to take pictures without first removing the lense cap! However, these tribulations were not entirely unexpected and do form part of the normal beginnings in photography.

The first lesson learned was that looking is not the same thing as seeing. The camera viewfinder gives a reasonably accurate idea of what the lense is looking at, but most of us have fallen victim to the mountain illusion. We take a photograph of the majestic peaks - convinced that we are capturing their majesty - and when the film is processed we have some few small bumps, lost in a vast expanse of sky and foreground.

After processing the preliminary rolls of film, the students were ready for the first concept involved in this gathering of material for presentation:

"Set the scene and get the significant detail".

Among others, plate one was made up as a slide and projected. The problem is to discover what are the significant details contained, and to decide whether the viewer's attention is to be drawn to them. Do we need a character shot of just the face to fit with comment? Is the stove worth a glance? Can a point be made by showing the radio and its surroundings?

In using the kinestasis technique it is possible to overcome the difficulty that the camera often provides too great a mass of sharp-focus detail over which the eye can range. Switching from slide to slide gives not only the impression of movement, but also enables the presentation to direct the viewer's attention to those small things with which a significant point can be made. It must be remembered that, for ease in making up a set of slides, there should be a negative for each frame which is to be made. This necessitates the photographer being able to appreciate what detail shots are needed and being certain of getting the negatives. The practice of such observation is visual training of a very high degree and it is essential in providing a thoughtful presentation.

Bringing Back Sound

The portable cassette recorder is such a common feature of life today that students are probably already adept at pressing the right buttons to record and play back material.

Sound techniques for the production of our type of presentation are only complicated in the editing stage, that is the marrying of sound to slides. Although there are a number of automatic machines on the market, even some which make it possible to record sound on the slide itself, the assumption was made that we were dealing with the simplest equipment for which a sound cue has to be put on tape for manual change of slide. A suggested sound editing set-up is shown on the following page.

The major concept to be used in putting the final sound track together is that a subsidiary sound along with the main commentary or interview will add a dimension to the final effect and can also be easily assimilated by the viewer. For example, it is not difficult to deal with a saw-mill worker talking about his job with a background of appropriately modulated sound effects. In order to make the point that the mill is a noisy environment, the sound of the saw need only be turned up to full strength for a few seconds.

Interviewing techniques need to be thought out and practised before venturing into the field. Open ended questions which allow for expansive comments and answers will soon be learned in demonstration sessions if the subject of interview will resolutely answer with nothing but a simple "Yes" or "No" whenever possible.

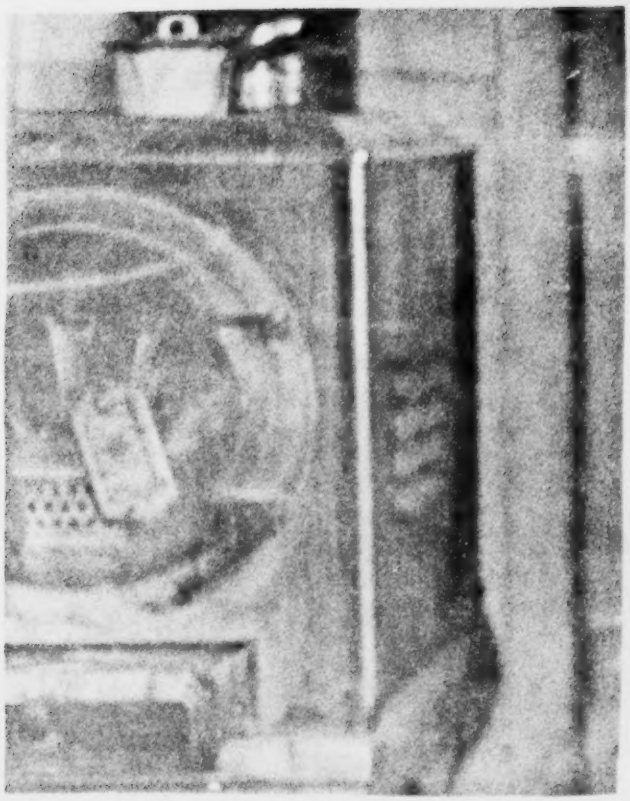
Again the students' critical faculties will be aroused and they will soon pick out poor work on radio and television programmes where there are still interviewers who question for closure.

Often the second interview with a subject is more rewarding than the first. Microphone shyness may need to be overcome and there are usually more difficulties than are readily appreciated in the actuality recording of material.

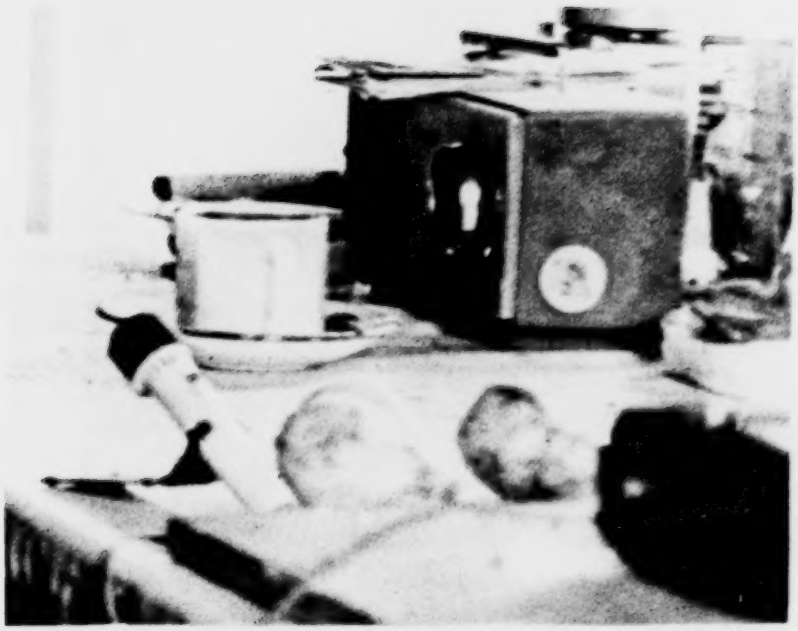
nterviewing M. Fauque

M. Fauque at home

Character



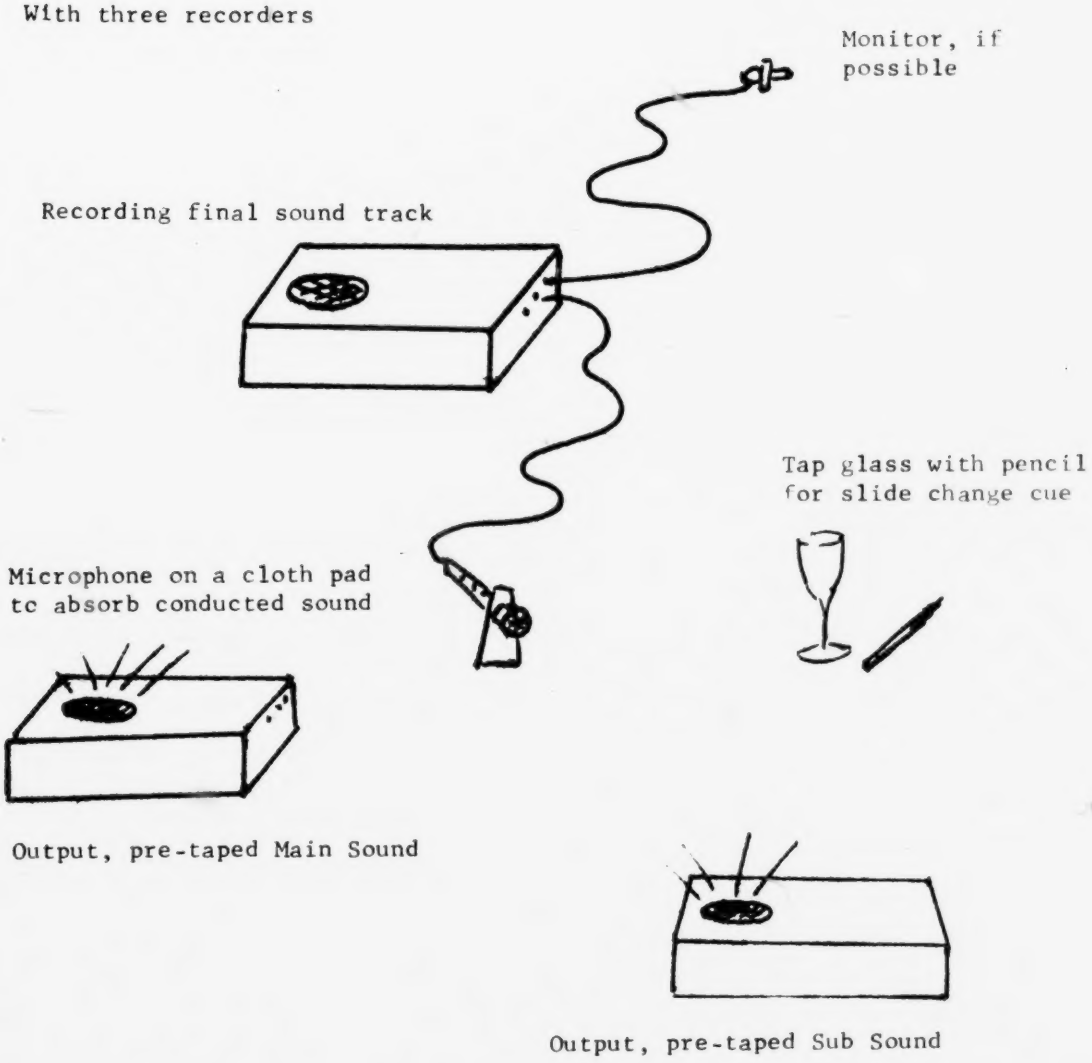
Stove



On the table

Sound Editing

With three recorders


Monitor, if possible
Recording final sound track
Tap glass with pencil for slide change cue
Microphone on a cloth pad to absorb conducted sound
Output, pre-taped Main Sound
Output, pre-taped Sub Sound

If equipment is available, a line recording onto a reel-to-reel tape recorder will give better results.

Even the wind in an outdoor recording session can hiss across an unshielded microphone grille with enough effect to obliterate valuable material. The microphone is not a human ear and, just as reflected colour can yield surprising results with colour film, so the play-back of recorded material will often reveal unsuspected emphases, or even the presence of sounds not before perceived. We tend to live with the noise of an air conditioner and not notice it, but the microphone cannot practise such selective desensitizing.

Slide Making and Editing

Once camera technique is under control, it is time to introduce the idea of producing negatives of fairly constant density. With simple cameras there are few problems, as with automatic or through the lense metering reflex models. Otherwise, it is worth time to use an exposure meter and so eliminate one variable from the slide-making process.

The method of making slides by using film such as Kodak Panatomic-X with reversal processing, so that the original film itself becomes the positive is not recommended for our purposes. It is much better to keep the original negatives on whatever type of film is suitable for the lighting conditions encountered, then to make direct contact prints onto Fine Grain Positive Film, as shown in the diagram on processing slides. The development is simple and can be observed, since a red safe-light may be used during all stages of printing. Moreover, any number of prints may be made from one original negative if repeats of a scene or details are necessary, and once the original is secured, provided that it is handled with reasonable care, it is always available.

In editing for final presentation every attempt should be made to give as much polish as possible. Effective titles and credits for production activities, together with suitable music, all add to the finished effect.

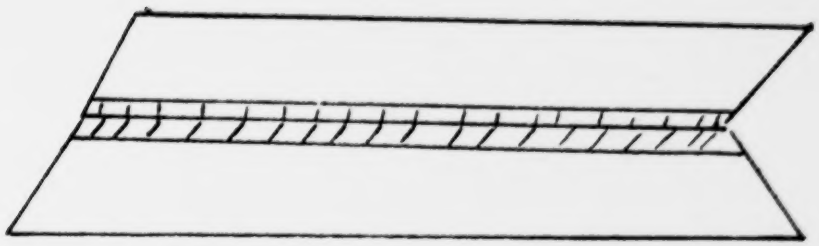
Just as with words in any written work, attention must be given to the connative aspects of visual presentation - even a simple angle shot can leave the viewer "looking down" on something in a double sense. Unless they are deliberately missed in order to give a desired effect, it is reasonable to provide visual transitions. In all of the editing stage, over and over again, these questions must be asked, "What are we trying to show, to emphasize? What is the real point we are trying to make here?". Both aural and visual resources in the media presentation are there to be exploited, if only common sense is applied.

Side Effects

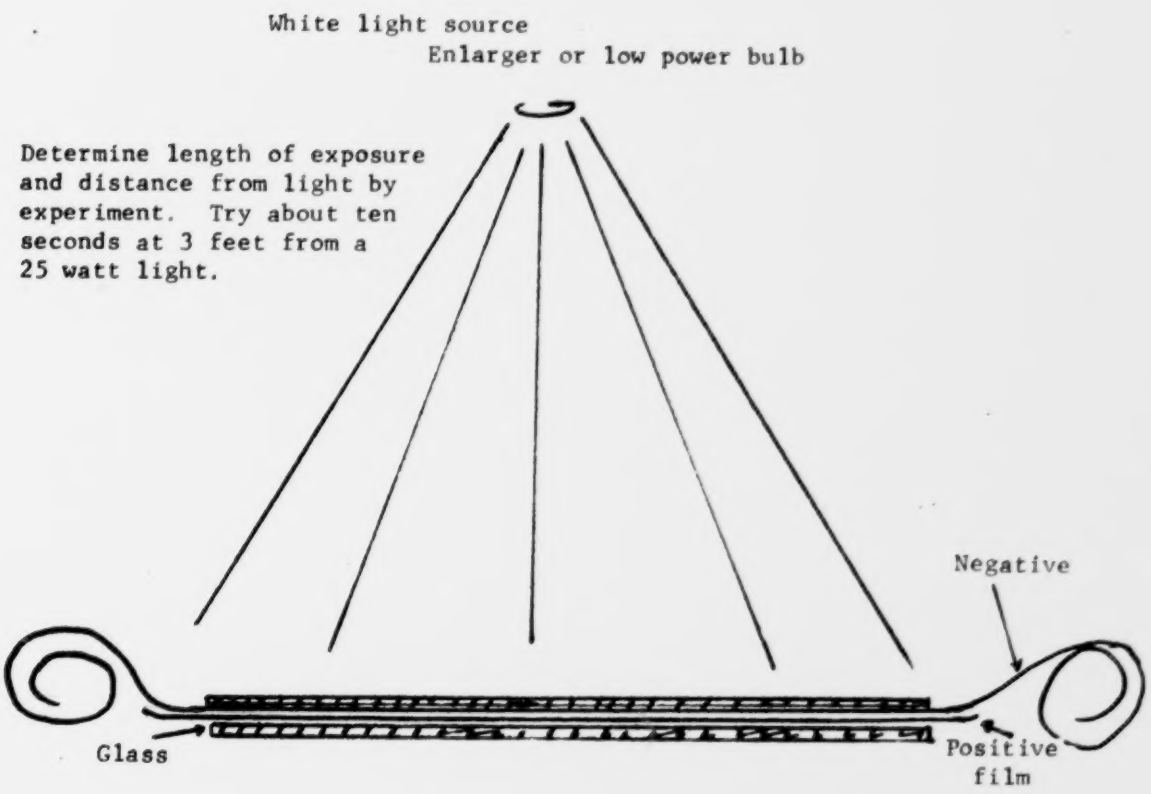
In carrying out this type of media work, the student (and teacher?) must learn to develop and apply those skills which our music-ridden, over-loud, visually constipated commercial society has busily worn away.

This is sensitivity training with an end product.

Slide Making



Two pieces of glass, 1-1/2" x 6", hinged with tape along one edge, may be used to hold four negatives and a cut length of Positive film in firm contact.


White light source
Enlarger or low power bulb
Determine length of exposure and distance from light by experiment. Try about ten seconds at 3 feet from a 25 watt light.
Negative
Glass
Positive film

FILM: Kodak Fine Grain Positive Film P.651-1 is not sensitive to a red photographic safe-light, and so may be developed in tank or open dish.

DEVELOPER: Kodak D-76 or Versatol or Dektol, following the instructions for projection slide plates.

REMEMBER that anything other than a red photo safe-light - obtainable at a photo store - will ruin your positive film. Make certain that film is covered and safe from light before making the white light exposure.

PROCESS:

1. Expose through negative onto positive film with white light.
2. Develop positive.
3. Wash positive film in water to which a little fixer has been added.
4. Put film into fixer solution (instructions on the package).

Red Light Solutions at $68^{o}F/20^{o}C$

5. Wash positives in running water.
6. Hang positives to dry.
7. Wipe off any drying marks, cut into frames and mount.

Kodak card Redimounts cost about 3¢ apiece and can be sealed with an iron set for delicate fabric. Do not iron the film!

MATERIALS:

Positive film in bulk rolls of 100 feet - $5.05.

Versatol or Dektol developer in bottle or package - $1.00/$2.00.

Fixer, package to make one gallon solution - $1.15.

Developing tank - about $6.00.

Plastic dishes or old soup bowls make quite good containers for developing strips of film.

V. TEACHING STRATEGIES

A. Introduction

The aim of this curriculum project is to develop material which can be presented to students who will have an opportunity to organize data in ways similar to behavioural scientists. Through working with the material and through teacher guidance, it is expected that pupils will discover concepts, including those stated previously in this presentation, which will form a basis for a comparative analysis of rural-urban communities. It is not anticipated that the teaching methods or pupil knowledge will result in pejorative judgements relative to either rural or urban communities. It is anticipated that, through comparative analysis, the students will be able to identify specific problems which may be encountered by a person caught up in the rural-urban transition. Recognition of the problem is the primary step in alleviating the problem. Merely gaining an awareness of what problems exist is a necessary first step if a person is to be successful in making the urban-rural transition.

While recognition of the problem is a necessary step to solving the problem, it is not sufficient. It is also necessary for a person to engage in the scientific endeavour of problem solving. The methods of the behavioural scientists will be practised, using the simulated materials as a source of problems. Pupils will thus become proficient in the use of the scientific method in arriving at tentative solutions to problems. It is also recognized that an appraisive dimension is present when dealing with a phenomenon such as the rural-urban transition.

B. Overview

The task that confronts any group of people attempting to develop curriculum materials is very complicated unless they set up some clear method of progressing. It was the feeling of the S.U.R.T. team that a model for curriculum development be structured for teachers who would be trying to make use of any materials developed from their investigations. It would help the investigators see where their material could be best applied and also help teachers grasp the continuity.

Perhaps first we should define the meaning of a model. A model is a way of representing a complex matter in simplified, usually diagrammatic, form. By simplifying the complex, it enables us to grasp the total picture. Often it puts the parts into perspective and relates them to each other in ways we had previously sensed, but never clearly enunciated.

The title of the particular model designed at this time is "A Curriculum Development Model for Designing and Teaching the New Social Studies". This model may be used for designing any content suitable to social studies and need not be restricted to just the development of Canadian Studies materials.

The background for the material has come from much of the work of Dr. Hilda Taba, Miss Rosemarie Davis and Dr. John McCollum of the Northwest Regional Laboratory, Portland, Oregon.

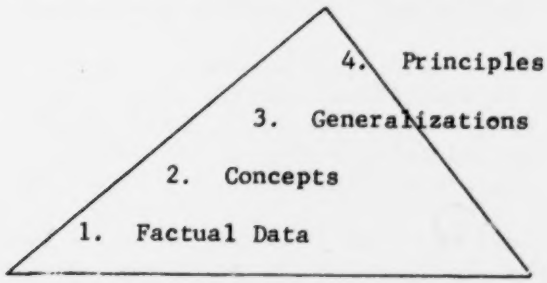
The function of the model is to help the teacher develop understanding of and skill in the procedures for developing a curriculum sequence which provides students with experiences in the inductive discovery of:

1. Acquiring factural data.
2. Translating and organizing data into conceptual categories.
3. Interpreting the data by analyzing it for relationships and verbalizing generalizations.

The necessary steps for the design and development of an inductively organized curriculum sequence which are presented in this model are:

1. Analyzing the body of subject matter content to be taught and identifying its structure, i.e. the generalizations, concepts and supporting factual data.
2. Selecting a basic generalization to serve as the instructional focus for the curriculum sequence.
3. Developing a "Generalization Model" which illustrates the dimensions of the content to be taught.
4. Designing learning activities which meet specified design criteria.
5. Sequencing learning activities according to specified criteria.
6. Designing procedures for class organization and information display.

I will now enlarge upon each of the above aspects of the model. Perhaps the fundamental aspect of the model is what I have called the Hierarchy of Knowledge:



In the development of curricula, it is important that we consider the four basic levels of knowledge, beginning with factual data and ending up with principles. In the planning process we should move down the pyramid and in the teaching process we should move up the pyramid.

Perhaps one of the major difficulties of teachers is being able to identify and distinguish concepts and generalizations. The first part of the model provides several exercises for teachers to clear up this difficulty. Briefly summarizing each of the important criteria of each.

Concepts

1. Concepts can usually be stated as a word or a phrase which has noun quality and represents a category.

2. They are obtained by discrimination and combining of elements or events.

3. They become more abstract and inclusive as more elements or events are added.

4. The basis for a concept is unique to the person expressing it.

Teachable Generalizations

1. The generalization contains two or more concepts presented in the form of a relationship.

2. The generalization typically contains a word or phrase denoting condition ("usually", "often", "generally", "largely" etc.).

3. The concepts are abstract, inclusive of much data, but "definable".

4. The generalization is "worthy" of being taught.

After being clear on these two basic ideas, it is now the task of actually developing curricula. This should follow several clear steps. First of all in the selection of the content it is necessary to:

1. Determine the scope and sequence of the total unit. Identify those principles which will be developed throughout the total program.

2. Select and sequence basic generalizations which are appropriate to the particular grade or class being presently taught.

3. Identify and sequence the specific content that students are to be working with during the study.

After selecting the content we should develop a generalization model. Recognizing that we wish students to acquire, organize and "interpret" factual data in order to discover and verbalize at the concept and generalization levels of knowledge, it is helpful to analyze generalizations and develop models which illustrate their dimensions. This process of "discovery" or "interpretation" can be applied to any body of content which is structured in the form of a

model of the generalization which serves as the instructional focus.

Perhaps the most important step in the curricula building process is the one which answers the questions, "How do I teach it?" and "How do I excite students about learning?". This step is labelled Designing Learning Activities. There are several very important phases to this particular stage. The model begins by dividing all learning activities into three categories: 1) firsthand experiences, 2) simulated experiences, and 3) indirect experiences. In each category several kinds of experiences have been mentioned and some ideas have been provided for the teacher as to how that experience may be used or improved upon. Some of the experiences that have been discussed are:

Firsthand	Simulated	Indirect
Fieldtrips	Models, specimens	Pictures
Interviews	Role-playing	Maps
Resource people	Simulations	Graphs & Diagrams

All learning activities should be carefully analyzed before their implementation and should meet the following criteria:

1. The activity must serve to develop the generalization being taught.
2. The activity must serve a justifiable and identifiable function.
3. The activity should provide for multiple kinds of learning.
4. The activity should provide for learning by many diverse means.
5. The total curriculum sequence should provide a balance among the four objectives: a) knowledge, b) skills, c) attitudes, and d) thinking processes.

Once learning activities have been designed or selected, they must be sequenced in a logical order. In so doing, the following criteria should be carefully considered.

1. Learning activities should be arranged in sequence so that each experience provides the foundation for the succeeding activity.
2. Learning activities should increase the student's ability to think, perform and refine the required skills by proceeding in "bite-sized" increments.
3. Learning activities should provide for systematic rotation of intake of information and means of expressing the new or reorganized concepts.
4. Learning activities should provide an opportunity for the pupil to apply old knowledge in new contexts.

The process of acquiring factual data, organizing it into conceptual categories and analyzing it for relationships which can be expressed in the form of generalizations, requires that information be organized into a display which will provide for the opportunity to perceive such relationships. If the factual data which students acquire are simple in the form of written reports in the hands of individual students, the perception of relationships within the data is most likely to be highly inhibited, if not totally prevented from occurring. The inductive, discovery process requires that students will be able to examine the total data acquired. Consequently, as information is researched and expressed, it is essential that the basic ideas be charted, graphed, mapped, illustrated in mural or drawing, displayed, or whatever, in order for all students to be able to perceive relationships in the total field of data. This is called the Information Display.

The last section of the model provides an exercise for those going through this program in preparing an information display and also applying the foregoing theory to the development of a unit on the urban-rural problems. A wide variety of materials have been provided as samples which could be used in either setting up an information display or the designing of an inductively designed unit.

The materials collected and organized by Mr. Bob Lamb and Mr. Peter Seward are sample units which teachers could use in designing units of instruction on the growth of communities, small-community transition, or the study of changing life-styles on the rural-urban continuum.

The report of the Niton-Edmonton student exchange is also an activity which could be patterned by other teachers who wish to discover the differences between the urban and rural way of life.

C. Archives Project

There are many ways of using the materials developed by the Archives Project. The following is an attempt to use the materials for teaching "valuing". These represent only three specific lessons associated with the archives materials. The imaginative teacher will employ the materials in a wide variety of strategies.

S.U.R.T. ARCHIVES PROJECT - MATERIALS

CHANGING VALUES

In the boxes on the left side of this sheet place a number from 1 - 10 (1 showing the greatest desire to preserve); to show what parts the inhabitants of the Canadian Prairies would have worked hardest to preserve when they moved up the scale of urbanization. Consider each community illustrated by the slides and that the people in the city would move to a large metropolis.

COMMUNITY LEADER	ADULT FEMALES	ADULT MALES	ADOLESCENTS	
				His or her original language
				His or her status in society
				His or her sense of being part of the past
				His or her livelihood
				His or her educational system
				His or her religion
				His or her family ties
				His or her music
				His or her art
				His or her clothing styles
				His or her food habits
				His or her stories of his people (legends)
				His or her attitude about nature
				His or her leisure activities

QUESTIONS

1. Why are there differences in the ways that you think these people would react?
2. What generalizations can you make, in relation to people's values when they move up the rural-urban continuum?
3. Why might new ideas be more readily introduced in urban areas than rural?

Prairie Environs - circa 1900

Objectives: At the conclusion of this unit the student should be able to make logical inferences and deductions about the value systems of particular historical socio-economic groups.

Materials: Slides groups depicting the following:

- homesteading in Alberta
- Indian life, Alberta
- small town - Athabasca Landing, Alberta
- tracking on the Athabasca River
- urban centre of Winnipeg

Note: It is expected that students will give their reasons when they answer any of the questions in this unit.

At the end of each slide group the teacher may introduce other sources for students to consider and adjust their hypotheses to the various questions asked by the teacher.

A. Confrontation - picture of a log and sod hut

Q. How would you like to live here? Why?

T. In reply to expected negative response the students' reasons for not wishing to live here could be put on board and categorized

T. It is possible that this life style might have elements of value for us to consider

B. Show rest of pictures in this group

1. What kinds of social relationships would the people who lived in the environment of the picture have.

2. How dependent or interdependent on others both near and far, are these people.

3. What are the major concerns or interests in the lives of these people?

4. How would these concerns or interests affect their way of living?

5. What kinds of roles do these people assume or engage in?

6. What roles in life do these people make, as opposed to take?

7. How much freedom of choice would these people have in their daily activities?

8. How complex are the lives of these people?

9. List the main activities they engage in and rank them in order of complexity.

10. Categorize these activities and rank each category according to complexity.

11. What personal characteristics, qualities or skills do you need to survive in the environment shown in the picture?

12. If you had to live with these people or have considerable contact with them, your relationship would be more effective if you could identify their value system. Develop a chart on which you could categorize their values. Rank these values in order of importance to the people under examination.

C. Slide group of Indians - Initial confrontation of brave performing Sun Dance. It is suggested that the sequence of questions be altered and the teacher start with #11.

D. Slide group of the small town of Athabasca Landing. It is suggested that the sequence of questions start with #3.

E. Slide group of tracking on Athabasca River. It is suggested that the sequence of questions start with #3.

F. Slide group illustrating Winnipeg. It is suggested that the sequence of questions start with #1.

G. Which environment would it be the easiest to move into, which the hardest? Consider the inhabitants of each area moving to the other areas.

H. What processes would assist the movement of people from area to area?

Follow Up Activities:

I.

1. Teacher could confront students with pictures and slides etc. from other cultures and periods of time. The same questions might be posed of these.

2. Teacher could confront students with pictures, slides etc. from their own culture reflecting different rural-urban environments. The same series of questions might be posed again.

3. A field trip could be arranged where students are transported to a different type of rural-urban environment from their own. While in this environment they could gather a wide scope of information in differing forms. This could be analysed when they return to regular school classes.

Section 2 Form-Function-Affect

Throughout the course of man's existence he has attempted to satisfy his social and physical needs. Historical attempts for higher satisfaction have produced innovations both in human activities and technological accomplishments. Because man's culture is intradependent, changes in one area will affect others. The more technologically advanced the culture, the more innovations are interjected into it, thus creating complex changes. Such changes can quite possibly create a poorer quality of living if they are not examined carefully and their possible affect evaluated. To do so the inquirer must first examine the form of the item, and its function as related to the existing culture.

Objectives:

1. To develop skill in describing the form of cultural items.

2. To develop skills in analyzing the functions of varied cultural items.

3. To develop skills in analyzing why cultural changes occur.

4. To develop skills in postulating logical outcomes of cultural changes.

Materials:

Groups of slides or pictures illustrating change.

Teacher Procedures

Pose the following questions. Have the students examine the first two slides of each group.

I.

1. What cultural item(s) (human activity or technological) have changed?
2. Describe how their form has changed.
3. What were the functions of these cultured items?
4. Why would these changes occur?
5. What affect would these changes have on the people who lived in the surrounding environment?
6. Would these changes be good or bad for the people involved?
7. If you feel that these changes were not beneficial, what do you think these people could have done about them?
8. If there are more pictures in the group examine each in turn and pose the same questions as above. If answers can be inferred from succeeding pictures, ask the students how these pictures would affect their tentative conclusions.

II.

1. Examine each group of slides in turn, pose the same questions, or if enough projectors are available have students examine specific groups in relation to above questions. The teacher could rotate from student group to student group providing assistance or have seminars relating to groups of pictures. Students should rotate through all groups of pictures.

Section 3 Urban Development

Objectives: to develop skills in evaluating the influences of new services or technological innovations on the human relationships in a community both past and present.

Materials: Groups of slides illustrating the development of services in urban communities.

Teacher Procedures

I. Examine each group of slides or pictures and pose the following questions.

1. How would the introduction of these services or technological innovations affect the human relationships in the surrounding areas?

2. From our vantage point in time and history, what judgments can you make about these changes in human relationships?

II. Identify some of the services in your community which were portrayed in the pictures.

1. How have these services and their technologies changed?

2. How have these changes affected the human relations in your community?

D. Peggy in Transition - Video-Tape

Rationale: The rationale for the following lesson is based on the premise that successful transition from one (sub) culture to another is contingent on the recognition, understanding and acceptance of the cultural ways and values of the newly encountered (sub) culture.

Many students are not aware that they lose many intangibles when they make a transition and are therefore not prepared. It is necessary for students to become aware of the means by which they can make a successful transition.

Objectives:

1. To show that, when an individual makes a transition on the rural-urban continuum, there is a loss of:

    A. Name (no one knows it)
    B. Status (not yet earned)
    C. Reinforces (no one knows what reinforces)
    D. Identity (nothing to identify with)

2. To examine means of replacing that which has been lost in order to live successfully in the new community.

Strategy: Analyse the video-tape "Peggy in Transition" to the point where she is about to make a transition. The analysis may verify the following generalizations.

1. When an individual is an accepted member of a community everyone knows his name.

2. Individuals earn a status as a result of their behaviour in that community (athlete, hard worker, lazy, honest, etc.).

3. Reinforcement for accepted behaviour is provided by the community (discipline, love, money, beatings, etc.)

4. Accepted members of a community have something to identify with (family, church, peer group, job, etc.)

Analysis: For this purpose the class may be divided into four groups. Each group looking for verification of one of the four generalizations and recording their findings in Table 1:1, 1:2, 1:3, or 1:4

Table 1:1 Who knew Peggy's name? (check response)

	Community 1	Community 2	Who knows your name in your community?
All students Most students Some students All parents Most parents Some parents (add other groups or individuals)			

Table 1:2 What status has Peggy earned? (check response)

	Community 1	Community 2	What status have you earned in your community
Athlete Honest Hard worker Lazy Hippie (add more)			

Table 1:3 What reinforcement did Peggy receive? (check response)

	Community 1	Community 2	What reinforces your behaviour?
Love Discipline Hate Money Praise (add others)			

Table 1:4 What did Peggy identify with? (check response)

	Community 1	Community 2	What do you identify with?
Family Student union School Peer group Church (add others)			

Analysis of the last part of the video-tape will complete responses for Community #2. This analysis may be placed on a display board in the classroom to stimulate discussion around questions like:

1. Why did Peggy associate mostly with former peers?
2. How did Peggy feel about the transition?

The third column may best be dealt with as a purely private exercise. It will be useful in the following portion of the lession.

Problem: The students should recognize the problem of transition being "How does an individual become known, earn status, receive reinforcement and achieve identity".

Hypothesis: Formation based on how students would solve the problem and why they would attempt to solve it in that manner.

Collection of data: Data may come from two major sources:-

1. Vicarious experience through written data from
    a. anthropology
    b. sociology
    c. psychology

2. Personal experience through
    a. Observation of an individual in transition
        - a new student in your school
        - a new family in your community
        - a new family on your street
        - a new teacher in your school.

    b. Interviewing of (using taperecorder and/or video-tape)
        - people who have experienced transition, e.g. a businessman, immigrant, Canadian native (metis or Eskimo), negro, senior citizen, farmer, etc.
        - people who provide services to people in transition, e.g. Native Friendship Centre, clergymen, social

workers, ethnic organizations (Scandinavian Club), service clubs (Rotary, Chamber of Commerce), Y.W.C.A., etc.

Analysis of Data: May provide for a change in the hypotheses as well as serve as examples of means of making a successful transition.